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TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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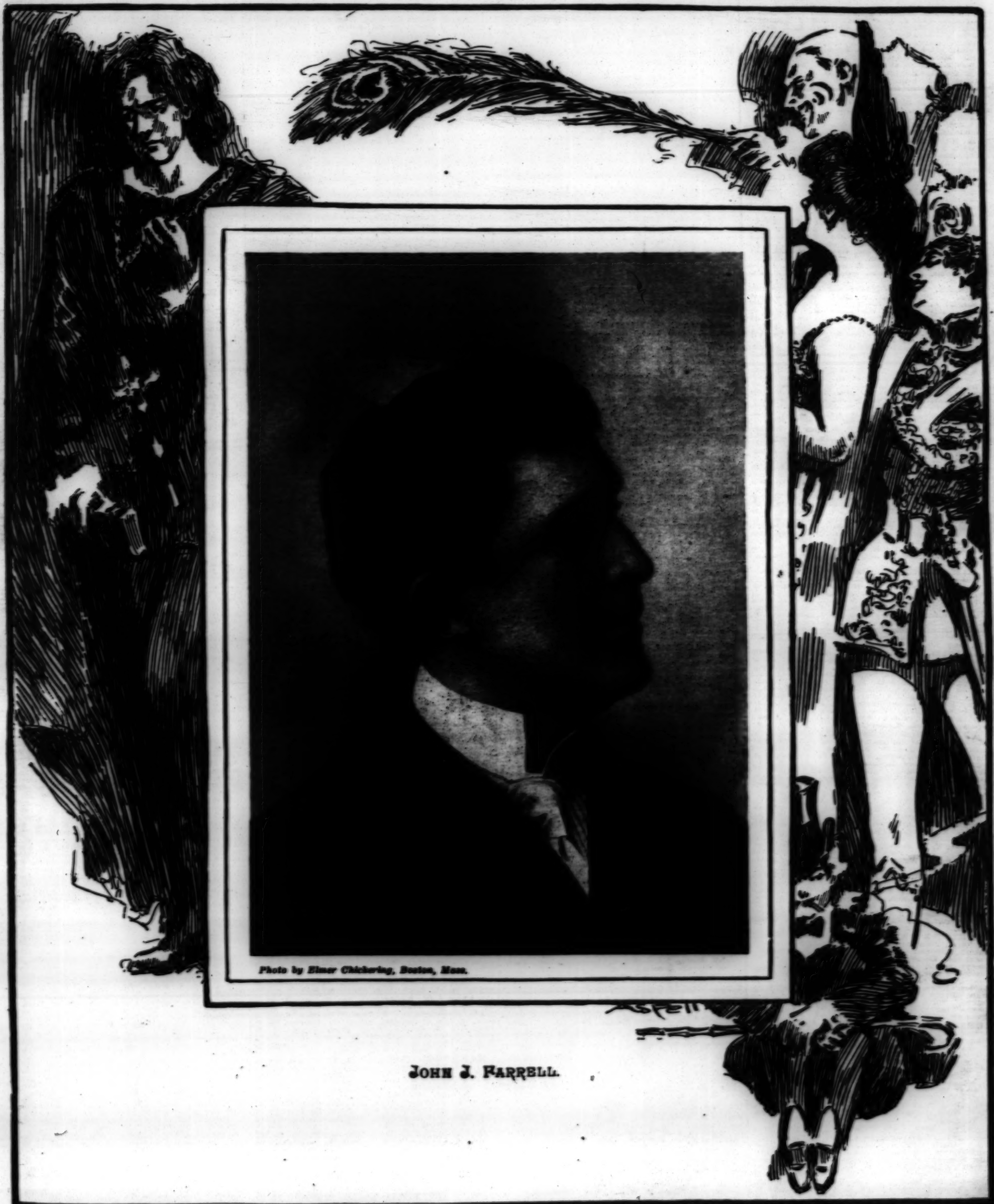


Photo by Elmer Chickering, Boston, Mass.

JOHN J. FARRELL.

FIRST INSTALLMENT.

David W. Peck, Charles E. Myrland, Frederick
Harry Bernard, Ellen Seger, Gertrude Ellen
Janie Wood Kellum, Alice Fleming, Paula G.

ator Parker, manager; Edwin H. ...
ner: Robert Morris, state ...
property man, ...
Julia Dean, John W. ...
old Bowles, Lillian Andrews, ...



WATERLOO.—BROWN'S OPERA HOUSE. G. F. Brown, manager: Angell's Comedians closed Aug. 29-31. A Wise Member 2.—GALT'S GARDEN PARK.—The moving pictures closed Aug. 28, after a long and successful season.

WEEK'S OPERA HOUSE (Alex Wead, manager)
Dart.

MADISON.—FULLER OPERA HOUSE (Edward

PROFESSIONAL CARDS

artistic success in his interpretation of the blind-hearted, unsuspecting old workman. The stronger dramatic success of the play was admirably secured by the way in which the actor played the scenes of the story. He gave his audience throughout the evening.—**MONTON GLOVE, Aug. 28.**

The Middleman is essentially a one-act play, and in this respect the actor Cyrus Johnson, who plays the dramatic function of the story, was put to a test which he met in admirable fashion. The absent-minded gaze, the slouching gait, the calm, quiet voice of the stolidous workman in the earlier scenes contrasted with the more animated and excited manner of the grand success at the close of the second act created a sensation, and in the later parts of the play Mr. Johnson met all the demands of the scenes with equal success.—**MONTON BUREAU, Aug. 28.**

SEASON 1961-62 **Frank L. Perley's production of *The Chaperons***
Permanent address, M. Witmark and Sons, 8 W. 25th St., New York.

KLAW AND ERLANGER'S THE LIBERTY BELLES. Address **DRAMATIC MIRROR.**

LEADING WOMAN.
DISENGAGED

DISENGAGED. Address Actors' Society.

Leading Woman.
 Reopened, Auditorium Theatre, Kansas City, Mo., Summer 1921-1922.

JOHN J. FARRELL

JAMES McDLIFF

Wire or write Salisbury, Mass., week of September 24. Later, Dramatic Mirror

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Address MINOR.

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Schilling, Edgar Holden, Geo. I. Stout, H. A. Sum-
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W. W. Morrison, Will Elliott, Chas. A. Meyers,
Samr Milsamy, Frank F. Moore, Stanley K. Morris,
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 J. Maclean, Sam Martin, Harry Morris, Caroline Macy,
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Fred Nittie.

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Sax, Franklin Ritchie, Ray L. Boyce, Horace Sand-
rson, Raymond Sweeney, Clyde Stuber, A. D. Stirk-
land, Ernest Wilson, Chas. Welch, Carl
Werner, Richard Williams & S. Whitbeck, Wal-
Woodall, E. Warner, Mr. Whitfield, Lewis

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—Yest. Retiram. Francis Yale, Ralph Yeare.

Gay, Hanson, Otto Rie, J. L. Riley, J. A. Reynolds,
W. F. Rochester, Sanford Hickey, Al. Reeves, Jas.
Cowan Roache, R. H. Ricks, Nathan Rids, Edw.
Young, Wm. Yule, Harry Young.
Zoeftler, Carl.

W. F. Bouffier, Harry Weaver, Wm. Roberts, Geo. H. Robinson, Frank L. Mitchell.

country. See H. W. Brown, Edwin Stanley, H. J. BISHOP ROOM: One desirable desk just vacated
Bohman, Mark Smith, Stark, Ottner and Ylous, John at Shipman Brothers, 1440 E'way, Saratoga, C.

WOMEN.

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 Guy Hanson, Otto H. H. L. Riley, J. A. Reynolds
 W. F. Rochester, Sanford Kirby, Al. Brown, Jr.
 Conner, George, A. E. Rake, Nathan, Ed. Ed.
 Richter, W. F. Riley, J. H. Sova, S. S. Sova
 W. F. Smith, Harry Sova, Wm. Roberts, Geo.
 W. F. Sova, Frank, Ed. Ed.

West, Bertram, Francis Yale, Ralph Young, Robert Young, Wm. Yale, Harry Young.
Kositzer, Carl.

David Conger, leading man Criterion Theatre
Brooklyn. • • •

DESK ROOM: One desirable desk just vacated at Shilman, South, 2-429, 2nd fl.

THE MATINEE GIRL.



Now at the very start off of the season one of the professors who are discovering things to attack that will give them a little newspaper boom has come out with a bulletin.

He says theatregoing is bad for the heart. It causes the emotions, he claims, and petrifies the good impulses. "Persons who go to the theatre continually," says the professor blandly, for he must be bland when you come to think of it, "are generally hard-hearted. They have their emotions continually worked upon without going through any of the real actions themselves. Many women will weep copious tears at a performance in the theatre, but at home they may be absolutely hard-hearted."

Now the best answer to that is the great city of New York, known as the most charitable city in the world and the city of inveterate theatregoers. It is a big answer to a very little argument and it is quite sufficient.

What is getting to be the matter with the professors nowadays? At the close of last season one of them came forth with the announcement that matinee-going was pernicious and bad for the nerves.

The trouble with the professors at colleges is that they have their brains continually worked upon, while their impulses and emotions become dead. They get to be top-heavy with all the gray matter that they imprison for life in their brain cells.

They take a purely mental view of matters that are only part mental, part human, and altogether too complex to measure with a compass.

Above all, they don't understand the stage. Very little ever gets to the college town but the frothiest of farces, and the coming of such always means chaos in the university for about four days.

The opinions about the stage that emanate from the people who don't know anything about the stage are always valuable, for you can take it for a sure thing that the exact opposite is the case.

You cannot pore over books in a library and make deductions about human life from their pages. From books you may garner what others have found and felt, but it takes more than the point of a pen to dissect the human heart with all its mysteries.

But the Matinee Girl is getting to watch for what the professors say about things with the same feverish interest that she waits to hear what Hinnissy hears from Dooley. It is so amusing.

Since the professor who told us that he had never been kissed became famous they have started a perfect litany of discoveries. Red hair, they say, is degenerate; blondness is a disease, and a man who parts his hair in the middle has criminal instincts.

There was a young reporter once who was looking for an assignment one morning in May, and the city editor told him to get a story about the Park in Springtime, for startling events and happenings were sky. Only in newspaper offices do people get to know how the world goes in trance for twenty-four hours sometimes before a great disaster, a battle, or the assassination of some king or czar.

The reporter turned in that evening a beautiful column of poetic stuff, with great gobs of feeling thrown in and quotations sprinkled through like raisins in a cake.

And that's about what the story was. Just dough—well mixed and kneaded, but dough, just the same.

"I see that you are familiar with the classics," said the city editor, "and that you have quite a literary style of your own."

The reporter colored deeply with pleasure, for he wotted not that city editors hate quotations and the classics and wax satirical over literary style.

"The subject was a very simple one," said the reporter modestly. "I have lived all my life in New York and am as familiar with a Spring day in the Park as I am with my own home. I wrote the story at my desk with an album of photographs of the Park to jog my memory."

"So I thought," said the city editor; "that is why you failed completely to get any news of the biggest story of the day which happened to be located in the Park. The keeper of the managerie was crushed to death by an elephant that suddenly went mad, and the killing of the beast, which followed the man's death, kept twenty men busy for four hours, during which there was great danger that the infuriated monster would escape and do further damage. You will find the story occupying the best part of the first page in this afternoon's paper."

"After this, young man, go and see what you are writing about, even if it is a rain storm in Union Square. There may be news in it."

I am happy to say that this young reporter outlived this first error and afterward became a special writer, getting immense sums for

work, and now owning an automobile and a French bullpup.

But that is just the difference between the collegiate way of looking at things and the real things themselves.

If you peer from a mountain of books into a valley you'll miss a great deal and get as addicted to crags as a goat.

You want to get right down to the roots of things and find out that to be too booky is quite as bad as to cut them out altogether.

A good play does more to stir the heart and start the human machinery of life going in every possible direction than any influence under the sun. It develops the emotions just as the study of Latin and Greek develops the mind. Your corpuscles will never get rusty or pale if you keep up with the theatre.

Many a misguided philanthropist will go down in the slums with a great magnificent impulse awake in him to do some good for humanity—to seek out and succor life's misery.

He finds the misery always and with it oftentimes dirt, drunkenness, disease, ignorance, vulgarity, profanity, greed, criminality. "Are these God's poor?" he asks in horror.

He goes home again feeling helpless to cope with conditions personally. It is beyond him. Unless he could become as them he could accomplish nothing with them. The mental and physical nausea makes the task too great a one to reach in this way.

A good play works on the better nature more subtly, the affections, the impulses develop, and ways and means come to your hands and heart by which much good may be done, not in moving mountains or in wiping out evil conditions that have grown for years, by the whisk of a lace handkerchief.

There are plays put on the stages of the New York theatres that do as much missionary work in a season as the Salvation Army accomplishes with its tramps and castaways.

The theatre reaches its own particular class. It refines, educates and betters its people. There are all sorts of plays—the fad farces and the lurid melodramas with bedsteads and balloons that mean nothing and do nothing except make a little cheap sensation.

There are society plays, some of them with a morbid tendency to enshrine unpleasant heroes and heroines and give them aureoles.

But the good done by a good play outweighs all this and lasts when the naughty heroes and hero-ladies have passed. There is nothing to fear from the harm that is accomplished by this sort of thing. It is ephemeral and dies.

Like the healthy laughter that brings tears to the eyes and a tired feeling to the jaws, the stirring up of the feelings in the right direction wakes aspiration, and aspiration in the heart is like a sun that shines and sends out its good influences broadcast.

Evils don't count much any way if people don't believe in them. Neither do professors. We are getting to be altogether too proxy and scientific. When they chain up a poor mosquito and inculcate him with yellow fever and kill off a man or two experimenting it really does begin to look as though civilization was advancing too rapidly.

The editor of an evening extra whose profound grasp of ancient history and his knowledge of the proper bringing up of babies has endeared him to every mother in the land, recently wrote one of his scholarly articles on "The Baby and the Incubator."

It was in the same masterly style as the others, "The Baby and the Bottle," "The Baby and the Safety Pin," and went on to say in connection with the noble work the incubator was doing at the Buffalo Exposition:

"A feature of such a task would be a description of this land's transition from a home of many bison and a few savages to a nation of many savages and a little preliminary civilization."

Had he said "many savages, some professors and a little preliminary civilization," the sentence would have been an epigrammatic gem worth stealing and repeating at a dinner table as one's own.

It is true that many of us are savages, whooping out our joy and pain, vocally vital, though unmusical. But these fustils who get up every now and then and wipe off their spears and bleat about how they've never been kissed, or the demoralizing influence of the stage—why, all one can try to do is to head them the other way and shoot them back to their pen wipers and purple ink bottles.

You remember that sterling horse actor, "Cold Molasses," who, in the County Fair, when the hero's money was all gone and his friends had deserted him, leaned over the fence and snuggled his head on the shoulder of his desolate master?

That little bit of horseplay sent more good, sweet, wholesome emotions vibrating through eternity every time it brought tears to the eyes of those who saw it—and it did every time—than all the scholarly grouches against the stage that ever wasted paper.

THE MATINEE GIRL.

ENGAGEMENTS.

Percy Plunkett and Ellsworth and Bert, for Home, Sweet Home.
Hattie E. Schell, to be featured as leading women with the Klax Dramatic company.
Eva Belden, for Are You a Mason.
David F. Perkins, with Edward Waldmann.
Francis Justice, re-engaged by David Belasco for The Heart of Maryland.
Jeannette Anthony, with the Bennett-Moore company (Boston).
F. Ward Martin, for Home, Sweet Home.
To support John Kellard in The Cipher Code: William Harcourt, Charles Walcott, George C. Staley, George D. Parker, Harry St. Maur, Cecil Magnus, Mabel Ayland, and Kate Vandenberg.
Harry Harwood, for John Mason's company.
Mr. and Mrs. Priestly Morrison (Mary Horne), by Burke and Scammon, to support J. K. Emmet and Lottie Gilman in The Outpost.
J. Frank Gibbons and Marion Craig, for Human Hearts (Boston).
Eugene Redding, to succeed Henry Bergman in Fox Grandpa.
Howell Hessel, for John Alden in The Woeing of Priscilla.
William Wendt, for Pennsylvania.
Albert Brown, for Miss Bob White.
George Vernon, as leading man with Eugene Blair.
Elsie Edmund, re-engaged for Benita in the Arizona show company.
Adèle Borch, as soprano soloist, with Innes' Band this season.
Frederick Murray, with Frank Keenan in The Hon. John Grady.
Sam C. Miller, for The Village Parson (Western).
Arnold M. Alexander, for Uncle Terry.
Julian Byrd, by Clarence M. Brune.
Maybelle Butler, for Sunset Mine.

ON THE RIALTO.

A safe was being moved from a building near Tax Minson office one day last week, and the tackle used by the movers was stretched across the Broadway sidewalk. The rope was about two feet above the pavement, and any man could have stepped over it with ease. Very few men did, however. Most of them preferred to show their agility by jumping it. For the nonce that particular section of Broadway became the scene of a sensational exhibition. The jumping was rather a funny sight. It was all right when young men of slender build tackled the jump. They accomplished it gracefully and without effort. The fun came when men more heavily equipped with years and flesh essayed to emulate their younger and lighter fellows. The puffing and snorting that accompanied their executing of the feat betrayed the fact, that perhaps the jumpers would have preferred to conceal, that they were becoming scant of breath and limberness. The way some of the fat men landed was so awkward, too, that it served as a sort of warning against the neglect of such physical exercises as would keep them in condition to surmount little obstacles like this one. Nevertheless, the jumping exhibition served one purpose, and that was to afford additional interest and amusement to the crowd that invariably collects when a safe is being moved.

If it is not encroaching too much on the precincts of Tax Minson's "Matinee Girl," it may be remarked that the matinee girl, collectively and generally, is back in town again. To any frequenter of the Rialto this statement will not be news, for when the matinee girl comes home everybody knows it. But this recording of a well-known fact may be excused because the return of the matinee girl is a cause for exultation and means of praise. In fact, the matinee girl is one of the most delightful sights of Broadway, and on Wednesday and Saturday afternoons she makes that thoroughfare a garden of beauty. She can give points on style to the rest of the women on this mundane sphere, can the New York matinee girl. She bubbles over with high spirits and gaiety and health and at this time she has a coat of tan that tells of boating and bathing and mountaineering and golf and tennis and other diversions of summertime. But she gives them up willingly, for she wants to worship once more at the shrine of her favorite leading man. And we are glad to welcome her, with her "perfectly lovely" and like superlative adjectives; her ice cream soda and her bonbons. In short, and without further parley, the New York matinee girl is all right. Long may she wave!

A certain unknown Canadian dramatist has hit upon an original idea for bringing his work to the notice of players. Ideas of this sort are scarce, and when discovered are decidedly worthy of preservation. The chief charm of this Canadian idea is its simplicity—as will be shown by the following facts. During the stay of Section E of the Proctor Stock company in Montreal, Helen MacGregor, the leading woman, received by post the manuscript of a howling melodrama. Accompanying the manuscript was an anonymous letter asking Miss MacGregor to read the play and to "kindly have Mr. Proctor produce it." Miss MacGregor read the title and the cast and decided to send the play back to its author by the next post. To her dismay she found that neither the manuscript nor the letter bore any evidence of the writer's identity or address. So she was compelled to keep the play. A day or two later, having nothing to read, she picked up the manuscript and read the first act. Her desire to return the play increased a hundred-fold. She spent several days in Montreal trying to find some one who could identify the handwriting. Nobody could. Miss MacGregor decided to throw the thing away—but upon second thought she concluded that it would be dishonest for her to destroy that which did not properly belong to her. With a sigh she packed the play in her trunk and brought it to New York, readily paying the excess baggage charge that the manuscript caused to be levied. Upon arriving at her hotel in this city Miss MacGregor found another anonymous letter from the mysterious dramatist. It plunged her into deeper despair than ever. The writer said that he intended to keep his identity a secret until the play was produced and had made a success. Miss MacGregor read the rest of the play, and concluded that to present it to any manager or to produce it herself would ruin her reputation as an actress. On the other hand, she cannot return the manuscript until it has been produced. If she throws it away, or loses it, or if it is destroyed accidentally by fire, tornado or earthquake she fears that the playwright will bring suit to recover his property. So Miss MacGregor, worried and weary, carries the obnoxious drama with her wherever she goes, fearing that harm may come to it, while in his cool retreat in the far North the shrewd dramatist can chuckle to himself with glee—for he has solved that greatest of all problems, "how may the playwright compel a player to read a play."

WATER POLO, FLORODORA STYLE.

A game of water polo, Florodora style, was accomplished last Tuesday morning at the foot of East Eighty-fourth Street, in the presence of a crowd that might have numbered 6,000 persons, only it didn't. With a sharp snap the alleged contest would have known what he was up against, but the rival teams of "Pretty Maidens," from the Casino and Eastern Florodora companies, displayed themselves in stunning bathing suits and graceful poses, and the papers printed their pictures with more or less serious stories of the game. Hence the Casino's press agent and every one else were satisfied. Somebody said that the score was 4 to 3, but that was an unimportant matter. The real excitement was furnished by a photographer who tried to break records for rapid-fire photography and managed to make a snap-shot history of the event for the benefit of an expectant public. Only one catastrophe marred the game. That was when Kathryn Sears tumbled into the water. The teams were made up thus:

Casino.	Position.	Eastern.
Clarita Vidal.	Captain.	Minnie Lee
Daisy Green.	Right forward.	Myra Egan
Frances Belmont.	Left forward.	Sam Randolph
Kathryn Sears.	Half back.	Daisy Leighton
Blanche Gilbert.	Goal tender.	Harriet Sawyer
Minnie Edwards.	Goal tender.	Belle Ashlyn

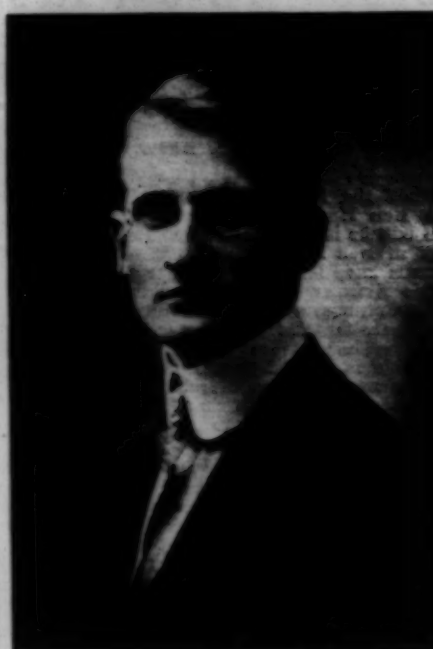
SAID TO THE MIRROR.

WAGGERS AND KEMPER: "We never realized until now how great was THE MIRROR'S circulation among all classes of readers. The results of our small advertisement offering a prize of one hundred dollars for the best design for a poster for Arthur Byron's new play, Petticoats and Bayonets, have been remarkable. We have received many inquiries from artists of reputation asking information as to the period of the contest, and more than fifty finished sketches, one from Sarah Bernhardt, and many from other out of the way places and from persons that one would not suppose were subscribers to a dramatic paper. All mention THE MIRROR as the source of their information, so there can be no doubt upon that point."

CORINNE DE BRIEN: "In your London Letter of July 27 your correspondent refers to 'Little Corinne, now known as Mlle. Corinne De Briou,' etc. This paragraph, while evidently intended in all kindness, has given rise to much questioning and some unpleasantness. The fact is my father's name was Henri De Briou, and I have not assumed any name other than my own. Kindly insert these few lines, so as to place me in a correct light."

Mr. and Mrs. Robert Rogers (Louise Mackintosh) are at liberty to accept joint engagements. Comedy. Address Minson, Actors' Society, Agents.

PROFESSIONAL DOINGS.



Richard George Arthur, whose portrait appears above, has been engaged to support Walter Whiteside in Heart and Soul, the tour of which Shipman Brothers will direct. Mr. Arthur is a graduate of the Royal Conservatory of Music and Dramatic Art, Stuttgart. His first engagements were in the theatres in Stuttgart and Carlsruhe. He became a member of the Irving Place Stock company in 1896 and remained with Mr. Courted's forces two years. The season of 1896 he played in Germany, returning to America in 1897 to join Franz Kierschner's New York Stock company. The following two years he was a member of the German Stock company in Cleveland. In 1899 he rejoined the Irving Place Theatre company. Clarence M. Evans secured Mr. Arthur in 1900 for a prominent role in Fedora. Later in the season he was engaged to support Walter Walker in A Bachelor's Honeymoon, Mr. Arthur playing the part of Dr. Schwartz, the German physician, in which he scored decisively.

J. J. Shaw and Helen Marie Young were married at the home of Mr. Shaw's parents at Bellefontaine, O., Aug. 7. They will be members of the Happy O'Hooligan company this season.

A play founded on "Hawatha" is being acted by Ojibway Indians at Deserats, Ont.

The title of the new play in which Zeina Rawlston will star is A Woman's Way. Her tour will begin Nov. 11.

Mr. and Mrs. Lew McCord are spending a short vacation at Columbia, Pa. They begin the season with Madame Butterfly, and later on will appear in a new play by David Belasco.

Bernice Stalter, of Tiffin, O., made her professional debut with Otis Skinner in Francesca da Rimini in Chicago, Aug. 24.

The copyright performance of The Eternal City, a dramatization of Hall Caine's novel of that name, was given in London recently. Liebler and Company hold the American rights to the play.

An amateur circus for charity took place at Deal Beach, N. J., on Labor Day.

Frank L. Perley's Canadians, the company that is to appear in The Chaperon, began rehearsals last week at the American Theatre hall.

H. A. Bihn, formerly treasurer of the Century Theatre, St. Louis, is assistant treasurer of the Garden Theatre.

Dan Daly's company in The New Yorkers began rehearsals at Berkeley Lyceum Aug. 26.

The Princess Theatre, London, will open its season with a dramatization of Ouida's novel, Wanda.

Edwin Bestell has purchased from Mrs. Mand Salvini the costumes used in the late Alexander Salvini's production of Don Cesar de Bazan. Mr. Bestell will present the play on the road this season, beginning his tour at Utica, N. Y., on Sept. 16. Frank O. Cotter will be the manager of the company.

Of Gus Hill's twelve companies, McFadden's Row of Flats and Vanity Fair opened Sept. 3; the Gay Masqueraders and the Royal Lilliputians are rehearsing; Happy Hooligan begins rehearsals Sept. 6; Lost in the Desert, Sept. 10; Man's Enemy, Sept. 9; Are You a Buffalo, Sept. 17; New York Stars, Sept. 9, and The Crackerjacks, Sept. 9.

Josie Winters has gone to St. Louis to visit relatives. She will return East the latter part of September to begin rehearsals with a New York production. Before the death of her husband, D. W. Hall, Miss Winters was with A Milk White Flag, in which she scored a success.

Louis Peters, one of the best Shavers in My Friend from India, will head the cast of The Man from Mexico this season.

The rights to My Best Girl, a new musical comedy by Seymour Hicks and William Broughton, have been secured by Charles Frohman.

Christie Carlyle, who has been seriously ill, has recovered.

Charles Danby opened in London with George Edwards' company Aug. 5 as Li in San Toy, and scored such a success that he has had an offer to originate the principal comedy part in George Danca's new production, A Chinese Honeymoon, at the Strand.

May H. Abbey has been obliged to give up her engagement because of illness, and has gone to the country to recuperate.

Mr. and Mrs. J. H. Conner have returned to town, after a pleasant sojourn in the country.

The members of the Bronson company had a banquet on the stage of the Citizens Opera House, Delancey, O., on Aug. 23, and enjoyed a delightful repast. Those present were Managers Ed S. and I. Newt Bronson, Harry and Mae Cody Langdon, Caro Miller, Harry Garrity, H. L. Hamilton, Donna R. Sol, Rosabel Leslie, John and Bess Sanders, Mr. and Mrs. George H. Roberts, J. W. Leidler, Harry M. Stevenson, Will C. Millard, Fred Faber, Martha and Little Devereux, Joe A. Shondel, Billie Seidel, Art B. Campbell, G. Louise Dillon, Mrs. E. D. Reynolds, Fred Karst, Charles Shoemaker, Mr. and Mrs. Charles R. Bronson, Ruth and Baby Clara Bronson, Mrs. Ed S. Bronson, and Millie Bronson.

Edwin Mordant will stage the production of The Fatal Wedding and be featured in the leading role. Later in the season he will be featured in a new production.

Nettie Abbott Otter recently played Jessie Easton's role in D'Arcy of the Guards, with Henry Miller, in Denver, Col., owing to the departure of Mrs. Easton, who was compelled to go East to fill a contract.

The Francis Wilson Opera company, in The Strollers, closed its engagement at the Knickerbocker Saturday night and will rest this week in order to allow Mr. Wilson to take his first rest in over a year. The tour will resume in Brooklyn next Monday.

David Conger, leading man Criticism Theatre, Brooklyn.

TELEGRAPHIC NEWS

CHICAGO.

Otis Skinner's Success—Labor Day Openings—Hall's Happy Thoughts.

(Special to The Mirror.)

CHICAGO, Aug. 31.

When the Illinois opens Monday evening with Ben Hur everything theatrical in Chicago will be in full blast. The Ben Hur company arrived here early in the week and rehearsals have been going on day and night.

Otis Skinner has scored a triumph with his sumptuous revival of Francesca da Rimini at the Grand Opera House. I have never seen the Chicago press so unanimous and enthusiastic in regard to any production. Mr. Skinner as Lanciotto, Marcia Van Nessel as Francesca, William Morris as Piepe, and Aubrey Boucicault as Paolo form a remarkably strong quartette of players.

Manager John M. Ward, of the Alhambra, dropped in on me the other day to say good-by, as he leaves for Cleveland to take charge of Manager Blair's house in that city. He will be succeeded at the Alhambra by M. Bennett, who has been at the Star theatre in Washington.

Our tuneful and vociferous friend, M. Jules Levy, the cornettist, was the star of the open-air concert at the suburb of Oak Park last Tuesday evening and he lost two of his famous medals. Any thief who can get near enough to Jules during his solos to "pinch" two of those medals with which his swelling chest is adorned certainly deserves one of them for his own personal decoration.

"Way Down East" is keeping up its record-breaking gait at McVicker's, where it will remain some time. Manager Litt is now arranging to bring The Price of Peace here for a run.

Under Two Flags still runs on at Powers', where it is expected to remain until Sept. 23, when the Empire Theatre company comes to present Mrs. Dane's Defense.

Henrietta Crossman is to appear at the Studebaker early in the Fall as Viola in Twelfth Night. She will also have in her repertoire Joan of the Shoals, by Evelyn Greenleaf Sutherland, and A Supreme Moment, by Mrs. W. K. Clifford, in which she will appear at your Theatre Republic.

King Dodo is becoming a habit here at the Studebaker, where it is annihilating all records. But the Dodos fell before the Explorers on the baseball diamond last Tuesday, when those who kept score said it was 13 to 4. I was asked to umpire the contest, but I refused, as I only take one chance a season, and I referred them to "Punch" Wheeler, who wrote me as follows after the game: "I had to decline the request to umpire the game for two reasons. I had all my money up on Raymond Hitchcock's side, and my mind, consequently, was made up; and another thing was that they refused outright to let me give the decisions from a balcony. The score of 105 to 68, by the way, in three innings only, was very creditable for new hands."

The second edition of The Explorers has proven a success at the Dearborn, where it enters upon its tenth week next Sunday. The Dearborn management, by the way, will branch out this year, conducting the Century Theatre, St. Louis, having road companies to give The Burgomaster and The Explorers, and starring Charles Dickson in a new play called The Girl We Love, which will go on at the Dearborn in October. Emmett Corrigan is to be the leading man of the house's stock company this season, and Grace Reals will resume her place as leading woman, while Marie Ryan, W. H. Everts and Harry O. Straits will also continue. Edward Mackay, who has been a valued member of the Dearborn stock for three seasons, will go to Louisville to be leading man, and Mrs. Mackay, who was formerly Julia Stuart, will be leading woman. They are now visiting Mr. Mackay's father, F. F. Mackay, at Bay Ridge, L. I. Forepaugh and Sells Brothers' Circus has been doing a wonderful business this week at Westview Avenue and Thirty-fifth Street, and George's Dog and Pony Show is "turning on away" at every performance over on the North Side.

After getting as far as the semi-finals in the Western amateur golf championship contest here last week, Manager Fred Hamlin, of the Grand Opera House, had his bag of valuable golf clubs stolen on the train. The following day I recovered them in the police court from a man who acknowledged the theft, and the almost distraught Hamlin was overjoyed.

I met the veteran Tony Pastor at the Skinner opening last Monday night. He is looking very boyish and is out with his company for four weeks to give it a good start.

It is a coincidence, by the way, that Marie Wainwright, who was the original Francesca da Rimini with the late Mr. Barrett, in whose company Mr. Skinner played Paolo at the same time, should be playing in vaudeville now at the Chicago Opera House, less than a block from the new Francesca.

In a Woman's Power will be followed to-morrow by The Convict's Daughter over at the Bijou, where, by the way, Manager J. M. Ward will soon give his new melodrama, The Gambler's Daughter, by Owen Davis.

At the Great Northern to-morrow afternoon Yon Tesson will follow Haverly's Minstrels, that have been doing an excellent business.

In my police court the other day I was confronted by a prisoner who gave the name of A. Bunker. I have not been playing golf very long and it was the first time I had had an opportunity of getting even with him. I did.

Lillian Lancaster soon leaves the King Dodo company to play Lydia in one of the Quo Vadis companies, that promise to be thicker than Uncle Tom organizations this season.

Nellie Pollina, of The Explorers, and Luella Drew, of The Burgomaster, have been engaged by Manager Frank L. Perley for his forthcoming production of The Chaperons.

Owen Davis' version of Under Two Flags is to be succeeded at the Academy of Music next week by The American Tramp.

At the Skinner opening Frank Worthing attempted to make a quick exit, but he did it before the lights were up and he failed to overlook a step in the aisle. When his foot encountered it he made an ascension. "Who is he?" asked a man who saw the Eddie Foy fall. "One of the Climbers," I replied. "Well," said the man, "he looked the part."

On the Stroke of Twelve follows Smith O'Brien in The Gamekeeper to-morrow at the Alhambra.

The Metropolitan Opera company closed its Sunnyside Park season with Olivette and will

give vaudeville until the season closes. Opera has been decided upon again for next Summer. I see that my old friend Charles H. Day, for many years manufacturer of adhesives for the sawdust arena, has opened a cigar store in New Haven, Conn. He is still "smoking."

Manager L. H. Cunningham, of Lima, O., has unearthed Tezanna Peacock for the sourette album. A bird!

The stock company at Hopkins is pleasing large audiences this week with The Queen of the Turf.

Edward A. Clarke, an old Castle Squarian, succeeds William Pruett in King Dodo, and Greta Risley replaces Maud Odell as the Queen. Miro Delamotta returns to the tenor part, that Reginald Roberts has been singing.

Lillian Mortimer, who is with her own company at the American, was joined last week by her two sisters, who are to play in Ben Hur, and by her mother. Next week will be Mortimer week here.

Joe Quaid, of the Buffalo Bill show, writes from Buffalo the pleasing news that Colonel Cody is in fine health and enjoying the society of his wicked partner, Nate Salubury, while business is immense. "BUT" HALL.

BOSTON.

A Busy Week in Prospect—Majestic Permit Granted—Benton's Budget.

(Special to The Mirror.)

BOSTON, Aug. 31.

The event of Boston theatricals to-night will be the reopening of the Boston for its new year with a new manager, Lawrence McCarty. McCarty began there as callboy and he has advanced until he stands as manager. The house will be made a popular one, prices ranging to \$1, but the attractions will be the strongest possible. The first will be The Christian, with E. J. Morgan in his original part of John Storm, which has only been played here by Henry Jewett and Robert Drouet. Elsie Leslie will be the Glory Quayle and will have more opportunity than she did as Lydia Languish with Joseph Jefferson.

The regular season of the Castle Square will open with a revival of The School for Scandal, with J. L. Seeley, Edward Wade, Charles Mackay, Frank Lyman, John Craig, John T. Craven, Lindsay Morrison, James A. Keane, William J. Ramon, John J. Geary, Warren Cook, Eva Taylor, Maye Louise Aiken, Leonora Bradley, and Marian A. Chapman in the cast. It will seem quite like the times when the Museum had a season of old comedies every year.

The Brixton Burglary will conclude its engagement at the Hollis and then return to play about New York for a month. Elita Proctor Otis, Nellie Butler and W. J. Ferguson have made the hits of the play, that has been doing a large business.

The Bonnie Brier Bush has started on a prosperous run at the Tremont and the lovers of Scotch romance vote it a decided success. It is a treat to see such an artist as J. H. Stoddard, and one regrets that he has said that this play is to see his farewell to the stage.

The Four Cohans have made a great hit at the Museum with The Governor's Son, and the dancing acts by George and Josephine are the star features. Ethel Levey makes a hit with her songs of all sorts.

A Rough Rider's Romance will be the play at the Bowdoin Square next week, and in this Maud Edna Hall will make her reappearance as leading woman with the stock company.

Ten Nights in a Bar Room will be the offering at the Grand Opera House—not the old, old story, but an entirely new dramatization, which is promised to give new life to the wave of reform, even if Carrie Nation does not come to Boston. Joseph Wheelock, always a favorite here, will return after a long absence.

The Tide of Life will be the attraction at the Grand next week, being the first combination in Mr. Morrison's tenancy of the house.

The Park, Colonial and Columbia will continue dark.

Edmund Broese's resignation from the stock company at the Castle Square was learned with genuine regret. His place will be taken by Frank Lyman.

It is by a queer coincidence that two former leading men of the stock company of the Museum begin their stellar careers here the same night—John Mason in The Altar of Friendship at the Hollis, and Edgar Davenport in The Penitent at the Park. Another, Robert Edson, their successor, will return to Boston with Amelia Bingham the next week.

Eugene Tompkins, with a party of friends, has reached Portland, cruising along the Maine coast in his handsome steam yacht the Idalia.

Robert C. Easton, the Scotch tenor, has made quite a hit at the Tremont.

Patrick Croke, who is special officer at the Bowdoin Square, saved a boy from drowning at the North End Park, where he serves as one of the life guards. This is the sixteenth person that he has saved from drowning this year, and he has been of aid to 158 who were in peril. This ought to be good for a medal.

When Ida Hawley left town with The Burgomaster she sent great bunches of American Beauty roses to be given to the inmates of the Children's Hospital. They were greatly appreciated.

Reynolds and Turner have been engaged for Evangeline at the Columbia by Edward E. Rice, who will also restore the six miserable ruffians to the extravaganza.

Elita Proctor Otis and her husband received many congratulations during the past week, and they were entertained by the society people in town.

The permit for building the new Majestic has just been granted, although it has been several months since they began tearing down the old buildings on the site. That will mean that the new house cannot possibly be ready for opening before February or March.

Thomas E. Shea has been holding his final rehearsals and is all ready to begin his season at New Bedford, Sept. 2. He will make quite a feature of The Bells this season. He also has two new plays.

JAY BENTON.

PHILADELPHIA.

Seven Theatres Open Doors—New Stock at the Star—Future Events.

(Special to The Mirror.)

PHILADELPHIA, Aug. 31.

This Saturday afternoon and evening witnessed the opening of five theatres, to be followed on Monday, 2, by two more. All of our popular-priced theatres are now open. The season has begun well and there is lots of rivalry for patronage.

The Auditorium, with The Hottest Coon in

Dixie, had large business this week. An American Gentleman, with William Bonelli and Rose Stahl, Sept. 2.

The Forepaugh Theatre Stock company has made great preparations for the production of Fedora next week of Sept. 2. George Leacock and Lisle Leigh will have the principal roles.

The Star Theatre opened this afternoon with a change from burlesque to the legitimate. Carrie Radcliffe and her company presented Camille in excellent style. Alphonse Ethier, Miss Radcliffe, William Carr, Mary E. Kennerly, Louis Shen, and Henrietta Vaders were well received. There was a crowded house.

Carl A. Haswin in A Lion's Heart is the card at the National Theatre next week, and will be followed by Human Spiders, Sept. 9.

The People's Theatre had One of the Bravest this week. It was fairly patronized. Human Hearts, Sept. 2.

The Standard Theatre Stock company begins its season this evening with The French Spy, a new melodrama.

The Durban-Sheeler Stock company at the Girard Avenue Theatre opened this evening in an excellent production of Aristocracy. The company gave ample evidences of its ability. Bertha Creighton and Eugene Moore had the leading roles and scored heavily.

The popular Eleventh Street Opera House with Dumont's Minstrels made their bow this afternoon. The Flip Flap Railroad and Cream-A-Tore at Willow Grove are the features of the bill.

Creston Clarke will be the first attraction of the season at the Park Theatre, appearing next week in repertoire. The Prisoner of Zenda, Sept. 9; Winchester, Sept. 16.

The \$150 theatres are announced to open as follows: Broad Street, Sept. 9, with The Last Appeal; Chestnut Street Theatre, Sept. 9, with The Liberty Bells; Chestnut Street Opera House, Sept. 16, with York State Folks; Walnut Street, Sept. 23, with When We Were Twenty-One; Garrick, Oct. 7, with Richard Mansfield. S. FRANKENBERG.

WASHINGTON.

Big Business at the Academy—Plans of Other Theatres—News Siftings.

(Special to The Mirror.)

WASHINGTON, Aug. 31.

The Academy of Music has been crowded nightly during the week. The Road to Ruin was an admirable opening bill, and the company proved most capable, hits were made by Irving Southard, Lee Daniels, Harry Walters, Ernest Mack, Florence Gale, Emma Salisbury, Grace Wolvin, Emma S. Southard, and Louise Beaton. The Great White Diamond opens with a Labor Day matinee and will be followed Sept. 9 by J. K. Emmett and Lottie Gilson in The Outpost.

The many new features introduced by Resident Manager Whitman Osgood will make the Academy a more attractive house than ever. Everything except admission is free—checking of parcels, wraps, bundles, telephone service, and reading room. The system just introduced here of booking the same seats weekly for the season meets with approval. The business staff of the Academy includes A. W. Herman, treasurer; William Ratterman, assistant treasurer; Joseph Beman, door-keeper; William Shaffer, head usher, and Charles W. Wright, Jr., director of orchestra.

The Columbia, that will open Sept. 23 with The Liberty Bells, will have a majority of the musical productions of the season, at present under the supervision of Manager Joseph E. Luchetti. The house is undergoing a complete renovation.

The Lafayette Square Opera House will begin its second stock season Sept. 30 with The Bellows and Long company. It is understood many of the last winter's favorites will return.

Manager W. H. Rapley, of the New National, after a long stay at Alexandria Bay and a fortnight in the Adirondacks, returned Thursday.

Edward Fowler, formerly advertising agent of the Columbia Theatre, will be assistant treasurer there this season, succeeding his brother, William Fowler, who goes to the National as treasurer.

Gentry Brothers' Dog and Monkey Circus will appear at Thirteenth and U Streets Sept. 2-7.

Chase's will open Sept. 16. The house has undergone many changes, including a transformation of the gallery, which now conforms in dressing and furnishings with the lower floors. Several important combinations will fill weeks at this theatre. Special engagements of Percy Hawwell, Baltimore Lyceum Stock company, which is under the management of Mr. Chase, and a renewal of the successful Hoyt comedy productions will considerably change the straight vaudeville policy of former seasons. JOHN T. WARREN.

ST. LOUIS.

Gardens Still Flourishing—Seasons Start at Regular Theatres—The Bills.

(Special to The Mirror.)

St. LOUIS, Aug. 31.

After a flying trip to Buffalo and the Pan-American, Niagara Falls, New York, Coney Island, and other places, I have returned to town and find the weather still quite warm and all of the Summer gardens prospering, notwithstanding the fact that three downtown houses—the Columbia, Havlin's, and the Standard have opened.

The Olympic opens to-morrow evening with Thomas Q. Seabrooke in A Modern Crusoe.

The Imperial opens Sunday afternoon, offering in A Woman's Power. In the cast will be Harley Hall, Arthur London, T. B. Findlay, Harry A. Williams, Dorothy Martin, May Powers, Rose Swain, and Lillian Alexander Harris. Week of Sept. 8, Fogg's Ferry and A Romance of Coon Hollow.

Manager Garon reports good business at Havlin's. For the coming week, At Cripple Creek will be the bill. In the company are Frederick Mosley, Frank Beal, Collin Varrey, M. J. Jordan, Annie Buckley, Carina Jordan, and Willie Francis. On the Suwanee River is underlined.

The Delmar Opera company put on a very good performance of Boccaccio this week to good business. Beginning to-morrow evening Manager Southwell will offer Olivette. This will be followed by The Tar and the Tartar that probably will close the season.

The Hanley-Ravold Stock company is still offering good performances and doing well at Koerner's. A Parisian Romance was satisfactorily played this week. Lawrence Hanley did splendid work as Baron Chevalier. Lillian Kemble was superb as Rose. Mr. Hanley had

a benefit on Friday evening, when the third act of Hamlet was added to the regular bill. Under Two Flags next week. Lawrence Hanley will play Bertie Cecil, Lillian Kemble, Cigarette, and John D. Ravold, Baku.

The Eclipse Stock company will offer The Mountain Walt, with Fannie Granger, W. L. Richmond, and Caroline Morrison in leading roles. A Mixed Affair will follow.

Maurice Freeman is doing a good business with his stock company at Uhrig's Cave. Dixie Land was well played this week. Nadine Winston carried off the honors. The Late Mr. Jones next week. J. A. NORTON.

CINCINNATI.

Rainforth and Havlin Lease Robinson's—Current Bills—End of Summer Season.

(Special to The Mirror.)

CINCINNATI, Aug. 31.

The Summer season is fast drawing to an end. Within a day or two Coney Island and the Lagoon will close, and the Chester Park Opera company will disband after to-night's performance. Il Trovatore, the closing bill, proved one of the substantial hits of the season and was splendidly sung by Messrs. Perse, Eagleton, Gaillard and Corlia, and Misses Mason, Ladd, and Mallette.

No closing date has yet been announced for Brook's Band at the Zoo, where the Labor Day performances will mark the beginning of the eleventh week.

Fogg's Ferry at Heuck's has had a good week and will be followed to-morrow by Dangers of Paris.

The Columbia opens to-morrow for its third year of vaudeville. Other openings announced are the Walnut and Lyceum, Sept. 8, and the Pike, Sept. 15.

Work on the new Grand has progressed so slowly that all hope of its being ready for use this season has vanished. So Managers Rainforth and Havlin have secured Robinson's, which has been extensively repaired and redecorated, and the big attractions will be played there. This will enable them to begin their season but little later than usual, and dispels the fears that for a time seemed well grounded that we would be deprived of first-class attractions for most, if not all, of the season. H. A. SUTTON.

BALTIMORE.

Eugenic Blair at Ford's—The Man Who Dared at the Holiday—Other Bills.

(Special to The Mirror.)

BALTIMORE, Aug. 31.

Ford's Grand Opera House will open its season on Monday evening with Eugenic Blair in Peg Woffington, which is a new dramatization of Charles Reade's well-known novel and is by Wendell Allison Hobart. Ford's has been thoroughly renovated and looks very bright and attractive.

The Man Who Dared, a new melodrama by Howard Hall, will entertain the patrons of the Holiday Street Theatre next week. Carl A. Haswin in A Lion's Heart has enjoyed a good business this week.

The Utopians will hold the stage of Kernan's Monumental Theatre next week. Wine, Woman and Song are pleasing large audiences this week.

Alice Margadant is still singing at Hick's Palat Garden.

AN UTTERLY UNACTABLE PLAY.

A curious example of amateur play-making has just come out of Texas. It is the work of Mrs. Mary Ann Topping, is entitled Blazer's Scraps, or What the Town Crier Cried, and is published by Reese and Beach, of Gonzales City, in the Lone Star State.

Like the majority of plays that are written by novices, Blazer's Scraps is altogether unsuited to the requirements of the stage. The plot is obscure and trivial. Several impossible British officers plan a practical joke on a tradesman and carry it out clumsily enough. There is but one dramatic situation, and but one character, the town crier, of any consequence whatever. Both the situation and the character are badly handled. The dialogue would run about thirty minutes. But there are no less than eight changes of scene, so that the waits between acts would occupy more than an hour.

Considered as an offering for the stage the drama is utterly worthless. On the other hand, the literary quality of the dialogue is not altogether bad. It appears to be the work of one who possesses some ability in writing, but who is densely ignorant of stage-craft. A deal of time and labor might be saved—and a deal of disappointment, too—if people outside of the theatrical world could recognise the fact that story-writing and play-writing are entirely different trades.

THE NEW DRURY LANE DRAMA.

Rehearsals have begun at the Theatre Royal, Drury Lane, London, of Cecil Raleigh's latest melodrama, to be produced at that theatre in the Autumn. The central figure of the drama is a multimillionaire and the plot, it is said, shows that the life of such a supposedly fortunate person is not a happy one. The story, according to Mr. Raleigh's policy, will be thoroughly timely, dealing with matters now in the public mind. The scenes pass in Devonshire and London.

ENGAGEMENTS.

J. P. Lester, for The Secret Dispatch.
Maurice G. Costello, for From Scotland Yard.
Anthony de Morte, with The Devil's Delusion.
Theodore Priebe, by Andrew Bohman, for Richard Garvel.
Arthur Vermer and Lois T. Davis, for Little Trifle (Eastern).
Dora Booth, to play Phyllis in When We Were Twenty-one.
Madeline Winthrop, to play Mrs. Sphagnum in The Burgomaster.
By L. Lawrence Weber and company, for Home, Sweet Home: Flo Perry, Alma Bradley, A. Madon Bur, Anna Madden, May McCabe, Percy Fawcett, F. E. Allen, Eugene Ellsworth, Charles B. Wells, D. E. Young, F. Ward Martin.
William Bradshaw, Harry Rich, and Ernest White, for H. Brown Smith's company.
Louie Peters, Eagle Barry, Taylor Williams, G. F. McCabe, E. M. White, Jack E. Howard, W. F. Haddock, Joseph W. Holland, Corlotta Buchanan, Elmore Worthington, Gertrude Dean, and Meta Campbell, for The Man From Mexico.
Henry Chesworth and Marie Irving, by Martha and Jacobs, for Miss Hobbs.
Helen Lindsay and Ida Mahr, by Gus H.H., for McFadden's Row of Hats.
Grace Hopkins, for Emma Moore, in "Way Down East (Western)."
David Conger, leading man Criterion Theatre, Brooklyn.

IN SUMMER PLACES.

Where Players Are Spending Their Vacations
—Gossip of Seashore and Mountains.

CARLETON, ME.

The season at McCullum's Theatre will come to a close Saturday, Sept. 7. It has been the most brilliant that Manager McCullum has had in Portland. Several farewell receptions have been arranged, and the week will be made a memorable one for the members of the company.

Allice Davenport, who has made many friends by her splendid work as a member of the McCullum stock company, has signed with the Gotham Stock company, Brooklyn. She will leave this week for West Point, where she will visit friends before reporting for rehearsals.

Homer Granville, the popular business manager of McCullum's Theatre, established a record last week by catching 100 coppers in less than two hours. Mr. Granville will leave for New York at the close of the season.

Lee Sterrett has gone to Birmingham, Ala., where he will direct the stage for the Boyle and Edwards stock company.

Beatrice Ingram was enthusiastically received upon her first appearance with the stock company. She was presented with several beautiful and costly floral offerings.

Henriette Browne is very popular with the patrons of McCullum's Theatre. A reception will be arranged in her honor this week.

Sydney Toler intends to erect a cottage at Cape Cottage Park. It will be ready for occupancy next summer.

Mabel Tallaferra, who has been resting at Cape Cottage, has returned to New York.

Mr. J. Myrnes, business manager, and Ralph Root, agent of Light Bell, were visitors last week.

All the members of the McCullum company have secured engagements for the season, and all will leave immediately after the closing.

ME. CLEMENS, MICH.

The following is a list of professionals who arrived at the Springs during the past week: Mrs. M. B. Leavitt, Mr. and Mrs. Arthur Dunning, Master Harry Bulger, G. F. Knowles. The departures were the Sa-Vana, to Chicago; Lizzie Evans and Harry Mills, to the Columbia Theatre, St. Louis; J. W. Gillingwater, in advance of Hunting for Hawkins.

Mr. Clemens Lodge, No. 108, Knights of Pythias, has in his roll the names of many well-known professionals who put on The Mikado and The Chinese of Normandy for two nights the latter part of next month. Rehearsals are now in progress.

Charles J. Ross spent a couple of days in town last week, on the way back from his farm at Paw Paw, Mich. Mr. Ross owns considerable property at this place and is more than pleased with his investment.

Cecil Loan and Bessie Franklin, of the Ward and Vokes company, were also visitors during the week.

When Harry Linton, of Linton and McIntyre, left here on Sunday last for the Wonderland, Detroit, where he was playing, several members of the colony went along to see his new act. On their arrival in Detroit they gathered together all the professionals who were rehearsing or at leisure in the city, and at the close of the act, where a policeman is to enter to arrest Mr. Linton, he was confronted by about fifteen brother actors, most of whom were armed with revolvers. They all placed under arrest, and they then in rather a forcible manner, they tied him on a hand truck and thus removing him from the stage. It was a surprise to Mr. Linton and much enjoyed by the audience.

One of the largest audiences ever assembled in this city greeted the initial performance of Hunting for Hawkins, at the Opera House, Aug. 23. The play has been revised by M. L. Heckert and is interspersed with new music and bright specialties. The parts are all in the hands of capable players, and the entertainment was heartily appreciated. Many floral tributes were received by the actors, several of whom are members of the theatrical colony at this place.

The Streator Stock company is undrilled for next week, and Ben Hendricks in Ole Olafson for Sept. 9.

PORTLAND, ME.

Old Prob is doing his best to aid us in keeping the summer visitors on our shore. Beautiful days are following each other in such regular rotation that the delinquent home-keepers are doubly reluctant to start in trunk packing, and many are the calendars that have been turned toward the wall. Many who should now be back in the houses have firmly made up their minds to remain until there is a final break in the weather. In the meantime their days are crowded with boating, bathing and fishing, and but for the calendar's convincing evidence that Labor Day is within a week of one could almost believe the season was just coming into bloom.

Despite all this, however, Labor Day always comes up like a dark cloud to New England tourists. To us it signifies "the end," for barring the few trailers who are fortunate enough to be able to remain and enjoy our beautiful Autumnal days, the majority have to depart for their city homes, and to them all Labor Day is the undisputed last day of grace.

At Peak's, each succeeding day finds familiar faces missing, and each boat returning cityward is heavily laden with the baggage of home returning excursionists.

Mrs. Walter Edwards left for her home in Philadelphia Aug. 25, to get things in readiness for the opening of Mr. Edwards' winter engagement at Nashville, Tenn. On the evening of Aug. 24 Mr. Edwards gave a farewell "crab struggle" at their cozy home, "The Bungalow." It was a glorious evening, and was enjoyed to the fullest extent by the theatrical people present.

John F. Cook completed his engagement with the Gem Stock company and departed for New York Aug. 27. Mr. Cook was tendered a farewell party at Le Repose Cottage, Aug. 26, by Mr. and Mrs. Spinnery and their daughter Lucille. About twenty friends were present, and the occasion was one of the most pleasant of the season.

Mrs. Charles Stanley and her daughter, Viola, who have been summering at the Taladega Cottage, will leave for New York this week.

Miss Spinnery, of the Gem company, gave a Newburg party at her home, Aug. 23. A number of theatrical people have bought land opposite White Head and will erect cottages there next season. A plan is afoot to establish a regular theatrical colony, the same as is maintained at Mt. Clemens, Atlantic City, Asbury Park and other resorts. The plan has met with great encouragement, and definite plans will soon be formulated.

Eugene Tompkins, the well-known Boston theatrical man, with a large party of friends, arrived on his steam yacht *Idalia* Aug. 27 from Bar Harbor. They will remain here some days previous to their departure for the West.

M. J. Myrnes, business manager, and Ralph Root, agent of the Light Bell company, were the guests of Frank Garrity, at McCullum's Theatre, Aug. 26.

Mildred Rogers, last year of The Bostonians, has joined the Padette's Ladies' Orchestra as a soloist for the coming season. The orchestra will open their season in Canada next month and will tour the provinces. M. C. RICH.

NOTE.

Lillian M. Chapman has been spending two weeks as the guest of Mr. and Mrs. Robert H. Mantell at their cottage at Atlantic Highlands.

HENRIETTA CROSMAN AS ROSALIND.

Henrietta Crosman's plans for this season include several appearances as Rosalind in special performances of As You Like It during her engagements in certain large cities. She will first be seen in the character at the Auditorium, Philadelphia, the week of Sept. 23. Miss Crosman played Ceila in Augustin Daly's revival of As You Like It some seasons ago.

THE STOCK COMPANIES.

Last week a section of the Proctor Stock company presented a rather clever curtain-raiser by Millie Stafford, called in a Dressing Room. It tells the story of an actress who has just returned to England after a six months' tour of America. She is welcomed in her dressing-room by the old stage door-keeper, whose greeting, it is hinted, has relieved him from his post of duty. The actress engages him chiefly as the watch dog of her diamonds, which she lays out on the make-up shelf, at the same time placing her revolver behind the looking-glass. An exchange of confidence reveals that the old door-keeper has a casually son, who disappeared long ago, and that the actress expects her lover, who is to be admitted into her dressing-room. Soon the lover appears and the old man goes out. The lover has grown tired of his stage-door flirtation and is desirous of breaking with her. The actress has hysterics, in the midst of which there is a stage wait, and she is forced to hurry away to act. Her lover, left alone, spies a jeweled bracelet, places it in his pocket, and starts for the door, leaving his coat and hat behind him, when he is stopped by the door-keeper, who has quickly entered and gone behind the curtain. A struggle between the two ensues, during which they recognize each other as father and son. The old man, who has served as a stage-door-keeper for his son, pleads with him to drop the trick. The youth chokes his father into insensibility. The actress returning to her dressing-room, the thief hides behind the curtains. The actress finds her bracelet gone and the old man on the floor weakly points to the curtains. She grabs her revolver, shoots thrice. The thief staggers and falls dead. Ada Levick gave a somewhat jerky performance of the actress, yet acted on the whole effectively. Charles H. Cooper was very good as the door-keeper, and Augustus Balfour played the villain with reserve power and dramatic force. Following the curtain-raiser came the tedious farce, The Widow Bedott. Frank Andrews gave a very capable performance of Elder Sniffles; Verne Armstrong was acceptable as Mr. Maguire, and so was W. J. Florence as Fred. Bessie Barrielle was childlike and charming as Melissa Bedott. Joseph Palmer interpreted the name part to the apparent satisfaction of the audience. Others in the cast were George C. Martin, John C. Tuffa, Nellie Palmer, and Hilda Vernon. This week A Bachelor's Honeymoon and Brown, the Martyr, with vaudeville.

Engel Sumner has signed with the Proctor Stock company.

The Spooner Stock company opened its second season at the Park Theatre, Brooklyn, last Monday to capacity audiences. The enthusiasm at the evening performance was only second to that of the closing last spring, the flowers and curtain calls for the Spooners and Augustus Phillips being about as numerous and the receptions to all the old favorites being both hearty and long. The proscenium arch has been redecorated in maroon and gold, a few curtains that is an improvement over the old has been installed, the boxes have been painted in scroll work, the furnishings are many of them new, and the touches of the house are tastefully uniform, the whole almost imparting the atmosphere of a new theatre to the old house. The Thoroughbred was given an excellent and spirited performance. Edna May Spooner as Wilhelmina Carlingham gave a highly intelligent and enjoyable portrayal. Cecil Spooner was in her element as Della Rimple, and was hence very successful, her husband as usual, being notably good. Augustus Phillips as A. V. Decker was perfectly at home and made the role both humorous and manly. Mrs. Spooner as Mrs. Rimple did what was possibly the best character work she has yet done in Brooklyn. Robert Ransom and Walter Wilson divided honors in the low comedy roles of John Rimple and Job Toak. Jessie McAllister made a hit with her decidedly clever characterization of the stuttering girl, Folly Decker. Edwin Curtis as Lord Landacre, Ben F. Wilson as Berdie Blair, and W. T. West as Jennings were all good. Harold Kennedy, the new juvenile comedian, did well as Billingship Carlingham, but lacked the vim that characterized the others, which was natural under the circumstances. Harry Hicks, the other new member of the company, made a favorable impression, and E. K. Spooner also deserves mention. The gowns were exceedingly handsome and the stage well set. Incidental to the play, "Mary Green" was introduced by a sextette, and under the capital direction of Cecil Spooner it was one of the most effective things of the kind seen in some time. Cecil Spooner also rendered an original descriptive song and dance, the words by herself, and the music, which was catchy, by Ray M. Hair. The dance introduced a sailor's hornpipe, a Highland fling, and French, Spanish and Chinese steps, and was of the best, receiving many encores. Other pleasing specialties were given by Edna May Spooner and Claude Thardo. This week, Blue Jeans.

Secret Service, that opened Payton's Theatre on Labor Day, has both Corne Payton and Etta Reed in the cast. New scenery has been painted and every effort is being made to give the play an adequate production. Following Secret Service comes Sowing the Wind. The theatre has adopted novel features this season, among them, a picture of Corne Payton and Etta Reed, articles about the eight plays to be presented and other information concerning the theatre. It is tastefully arranged and is a model circular of its kind. Gertrude Andrews, Mr. Payton's press representative, has written a book entitled "The Story of Corne Payton," that is his biography, and is now in press. When published it will no doubt prove interesting to Mr. Payton's admirers.

At Proctor's, Montreal, Aug. 22-24, a section of the stock company produced A Terrible Tangle, by Mrs. C. A. Doremus. While the plot is not particularly clear or interesting, there are a number of funny situations, the character drawing is good, and there are a number of bright lines. Hudson Linton as the hypocondriac, Stephen Montrose, played in the true farce-comedy spirit and kept the audience in a continual roar by his excellent work. Edgar Baum, a newcomer, made a good impression as Howard Schuyler. James W. Castle, to whom is due the capable stage-management of the play, was exceedingly funny as the lunatic Townley. Sumner Gard contributed a clever sketch of the thieving waiter, Scrape. Charles Fleming made the most of the somewhat thankless part of Dr. Leighton, and Robert Milton did well in the minor role of Dr. Jones. Helen MacGregor's Kate Montrose was up to her usual high standard and thoroughly charming and dainty. Bessie Lea Lestina was excellent as a woman's rights advocate. Florence Leslie was a capital Mrs. Laughton, and Helen Harrington scored quite a success as a French maid. Section B of the stock company opened Aug. 26 in The Open Gate and Forbidden Fruit.

Percy Haswell, who is to head her own company at Chase's Lyceum Theatre, Baltimore, left her summer home at Blauvelt, Natchez, last week, to rejoin Mrs. G. U. Gilbert, New York, where Mrs. Gilbert rejoined the Annie Russell company. Mrs. Gilbert has spent the past four summers with Miss Haswell at Blauvelt, and as she is now eighty-three years old she never travels alone.

The McCullum Stock company, Cape Cottage, Me., presented Blue Jeans week of Aug. 19 in

Portland to large business. Last week The Head of the Family was the bill. Bartley McCullum as Professor Holden did excellent work. The supporting company was exceptionally strong, including Beatrice Ingram, Henriette Browne, Clara Leigh, Helen Robertson, Governor Bart, Sidney Toler, Aubrey Beattie, Robert Gailard, F. F. Canfield, W. H. Woodell, and Harry Stanley.

The stock company at the Gem Theatre, Peak's Island, Me., played Lend Me Your Wife last week to large business. Walter Edwards as Captain Tarbox met with success. Charles Stanley was amusing as Benjamin Funnbone. The leading juvenile part, Dick Easly, was played by Willie Eddinger, who returned to the profession after an absence of eight years. His work indicated that the bright future predicted by this once popular Little Lord Fauntleroy would be realized. Miss Parker and Miss Spinnery were well cast, and other roles were handled effectively. This week closes the Summer season.

John Stepping has signed with the Dearborn Theatre Stock company, Chicago.

The alligator bag presented to Laura Alberta at the close of her season with the Rochester Stock company was the gift of friends in that city.

Edmund Brees, who has been a valuable member of the stock company at the Castle Square, resigned from that organization last week.

Edwin L. Belden has been engaged for the production of The Great Ruby by the Columbia Theatre Stock company, Brooklyn.

ELEANOR ROBSON RETURNS.

Among the arrivals on the Campana Saturday was Eleanor Robson, who has come back from a European jaunt of several weeks duration, refreshed and invigorated and prepared for a task far more momentous than any she ever undertook, for this season she will hold the responsible position of leading woman with Kyrle Hellew. Miss Robson made rapid advances in her profession last season, having scored distinct successes in conspicuous parts in three important productions, namely—Bonita in Arizona, Florence Williams in Unlabeled Bread and Constantine in A Balcony. These characters are widely varied, and the fact that her interpretations gained her great credit in each speaks strongly, not only for her ability as an artist, but for her versatility, which is a virtue in professional work of that grade extremely rare. The prediction is freely made that Miss Robson is destined to prove one of the really great American actresses. In Harriet Ford's dramatization of Stanley Weyman's A Gentleman of France, Miss Robson will play Mlle. de la Vire, a part that calls for unusual emotional powers and of a widely varying nature.

P. W. L. NEWS.

In consequence of Monday's holiday, the meeting of the Professional Woman's League this week will be held to-day (Tuesday). It will be "An Afternoon of Hobbies," with May Isabel Risk as chairman. A business meeting will be held Sept. 9 and a social meeting Sept. 23.

The time of the League's removal to its new quarters, 108 West Forty-fifth Street, is uncertain, as the repairs on the building are not completed.

Secretary Alice Brown, of the League, has just returned from a two weeks' vacation.

WORK BEGUN ON ACTORS' FUND HOME.

On last Thursday afternoon a meeting of the Board of Directors of the Actors' Fund was held for the purpose of completing arrangements for building the Actors' Fund Home, at Beechclaw, Staten Island. The plans and specifications made by Snelling and Potter, the architects, were officially accepted, and contracts were let for the entire work of building. The work of tearing down the old mansion now standing on the property has already been started.

NEW HOME FOR EDWIN FORREST LODGE.

The Edwin Forrest Lodge, Actors' Order of Friendship, purchased last week the four-story and basement brownstone dwelling at No. 129 West Forty-seventh Street, and will have it remodeled for use as a clubhouse. Last year the lodge sold its old home, at No. 108 West Forty-seventh Street, to Kirk La Shelle, who will use the property as part of the site for his new theatre.

OBITUARY.

Richard Rivers, the old circus performer and manager, died at the Putnam House, in this city, Aug. 23, from a hemorrhage of the brain. Mr. Rivers was born sixty-eight years ago at Kingston, N. Y., and entered the circus business when a lad. He became a famous bareback rider, and was at one time a partner of the late P. T. Barnum. Mrs. Dora Williams, with whom Mr. Rivers boarded in Buffalo, came to New York upon learning of the old showman's death, and took charge of funeral arrangements. The remains were buried in Greenwood Cemetery.

Orlando Harley, the noted American tenor, died at Margate, Eng., on Aug. 28. Mr. Harley was born in Pittsburg, Pa., in 1856. He studied in this country and in Europe, and made his debut in grand opera about fifteen years ago. He appeared with many famous prima donnas, and was accounted one of the most successful of American grand opera singers. His remains will be brought back to this country and interred in the cemetery at Norwalk, O.

Louise Davenport, widow of William E. Sheridan, the Shakespearean actor, died in San Francisco on Aug. 26. In her youth Miss Davenport was noted for her beauty. She was playing minor roles at the time of her marriage to Mr. Sheridan, but under his tuition she soon developed abilities that placed her in more important work. After the death of Mr. Sheridan, about ten years ago, the actress suffered much from poverty.

George A. Fabris, once well known as a manager of opera companies, died at his home in Brooklyn on Aug. 28. Several years ago he was obliged to give up operative work, owing to ill health. Recently he had been manager of the banking house of Frank Zotti and Company. His remains were buried in Greenwood Cemetery on Wednesday.

Joseph Sullivan, a candy dealer traveling with Pawnee Bill's Wild West, was shot and killed in a riot during the show's performance at Correctionville, Iowa, Aug. 24, by Harvey Cave, a resident of that town.

Marion Hawkins, known professionally as Marion Lile, a member of the Garden Theatre Opera company of Cleveland, O., died in that city on Aug. 28.

The mother of Albert and Joseph Cawthorn died on the morning of Aug. 28, aged seventy-five years.

MUSIC NOTES.

Paul Fisher returned to this country last week and will make a concert tour here. He has been in charge of the opera at Hamburg, Germany, for two years.

An order has just been placed by F. H. Jones for two private cars to be used by his band on its forthcoming tour. One car will be a specially designed sleeper, with berths for the musicians, the other a private car for himself and his baggage. The latter will have staterooms, a drawing and observation room, dining room and kitchen. A full corps of chefs, waiters and valets will make the train so full and complete as the most elaborate hotel.

GOSSIP OF THE TOWN.

The entire cast of Florodora at the Casino appeared in new costumes last Wednesday evening.

It is said that Sidney Toler will become a star during the season of 1902-03, under Bartley McCullum's management.

The cast of Aida, with which the Castle Square Opera company will open its six weeks' season of grand opera in English, has been arranged as follows: Aida, Adelinde Norwood; Amneris, Marion Ivel; Rhadamante, Joseph F. Sheehan; Amonasso, William Pruetto; Ramfis, F. J. Boyle; the King, W. W. Hinshaw.

This is the Rays' last season in A Hot Old Time. Rehearsals will begin Sept. 2.

In the annual baby parade at Asbury Park recently Muriel Walton, daughter of W. Walton, the well-known transfer man, won the prize for pony turnout. She rode in a beautifully decorated float drawn by Mr. Walton's Arabian pony, said to be the smallest in the world. The tiny horse is only 32 inches high and weighs 220 pounds.

Marie George introduced in The Strollers at the Knickerbocker last week a new song, "Ma Yellow Belle," written by Isabelle D'Armond, one of the choristers in the company.

H. Reeves-Smith and his company will produce during their tour a new one-act play by Margaret Robinson.

Ethel Tillson, who was to sail for Europe in September, was obliged to cancel a six months' engagement in Germany owing to the fact that she is to be under the management of Frank L. Turley for the next three years. She will be seen in The Chaperons this season.

Mr. and Mrs. M. W. Barber, the parents of Adella Barber, celebrated their fiftieth wedding anniversary at their home in this city last Friday. A number of professional people were present at the reception, and a poem upon the occasion, by William Richard Goodall, was read.

A daughter was born to Mr. and Mrs. Harry W. Bartlett (Letha Collins) on Aug. 21.

A report was published in several morning papers last Friday that Ada Gray, who is ill at the Home for Incurables, at Fordham, was dead. The report was contradicted promptly, though it is said that the actress is very near her end.

Tedla Goodrich, of the Florodora company at the Casino, is ill with typhoid fever.

C. M. Denison, of Middletown, N. Y., has joined hands with Charles Mortimer, and produced his new play, The Rainbow Chase, written by George M. Lewis, under Mr. Mortimer's direction. A first-class company has been engaged to support Mr. Mortimer.

Edward Elkas, of The Chaperons, is said to have inherited, by the death of his father in Hamburg, Germany, a fortune of 200,000 marks. He intends to retire from the stage temporarily, and will leave for Germany soon.

In the suit of John W. Dunne against John C. Fisher and Thomas W. Ryley for dissolution of partnership, Judge O'Gorman signed an order on Friday allowing the defendants to continue producing the play pending a settlement of the suit. They must, however, file a bond of \$50,000 within ten days or a receiver will be appointed.

The Nelly Lyons Healy company opened at Penn Yan, N. Y., on Aug. 26. The company numbers twenty-three people, and is booked solid for forty-two weeks.

Carlotta Bordeaux, leading woman with Walter E. Perkins' Comedians in The Man from Mexico, will make a special feature of her dance in the last act.

Ernest Lamon arrived in town last week, after summering on his Arizona ranch, to rehearse for York State Folks.

The tour of R. D. MacLean and Odette Tyler in Coriolanus, under the management of W. G. Smyth, began at Columbus, Ohio, yesterday (Monday).

J. C. Henderson has relinquished the management of Barney Gilmore to assume a position with J. C. Minkler, the Altoona, Pa., manager. The relations between Mr. Gilmore and Mr. Henderson are entirely cordial, and Mr. Henderson's resignation was much regretted by Mr. Gilmore and his company.

Agnes Palmer and her mother returned to New York last week after a pleasant summer in the mountains. Miss Palmer is engaged by E. R. Willard for this season.

George H. Brennan is making plans for a Shakespearean festival on a large scale, to be given either in Boston or Philadelphia next spring. Mr. Brennan plans to organize a company, of which every member has achieved reputation as a Shakespearean actor. He is now negotiating with a noted English player for leading roles, and expects to secure from the ranks of American actors Stuart Robson, Joseph Harworth, Kathryn Kiddle, Louis James, Frederick Ward, Madame Modjeska, Charles K. Stanford, and others of equal prominence. The festival will begin after the close of the regular dramatic season.

The Actors' Fund has taken up the case of Laura Johnson, the American actress who is in destitute circumstances in London, and last week called a sum of money to Mr. Henry Irving for her immediate relief.

Edwin H. Low, the transportation agent, has been seriously ill for the past week from ptomaine poisoning. He was able to return to his desk yesterday, however, and expects to be entirely well soon. Mrs. Low, who has been in Europe for several months, called for home on the Canadian last Friday.

Plans are afoot in London to give a magnificent benefit performance to J. R. Howe, the veteran actor, at the Britannia Theatre, in October.

The Veiled Image of Sala, a drama by Paul Heyse, the German poet, has been recently copyrighted in this country by Emanuel Lefkowitz, and Heinrich Couried, of the Irving Place Theatre, concluded after reading it to open his season with this play.

William E. Bryant has resigned as resident manager of the Boston Music Hall, and will hereafter devote himself to mercantile business in that city.

Joseph Arthur, Augustus Pitou, and Jules Murry made up a party that left for Buffalo last Sunday to witness a performance of Last River in that city.

David Conger, leading man Criticism Theatre, Brooklyn, is here.

NOTES OF NEW THEATRES.

A. Canning, N. Y., firm started the work of decorating the New Empire Theatre, at North Adams, Mass., last week. The house will be completed by Oct. 28.

Married.

SHAW-YOUNG.—J. J. Shaw and Marie Young, at Bellefontaine, O., Aug. 7.

Died.

BARTLETT.—A daughter, to Mr. and Mrs. Henry W. Bartlett (Letha Collins), on Aug. 21.

DAVENPORT.—Louise Davenport (Mrs. William E. Sheridan), in San Francisco, Aug. 26.

FABRIS.—George A. Fabris, in Brooklyn, N. Y., Aug. 28.

HARLEY.—Orlando Harley, at Margate, Eng., on Aug. 28, aged 43 years.

HAWKINS.—Marion Hawkins (Marion Lile), in Cleveland, O., on Aug. 28.

RIVERS.—Richard Rivers, in New York city, Aug. 28, aged 68 years.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

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HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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NO LIMIT TO STUPIDITY.

The theatre public—or rather the intelligent part of the theatre public—has no notion as to certain phases of stupidity that an addition to write plays illustrates in the case of young persons that, if they can write at all, have no talent above that required by an order clerk in a corner grocery. Of course these victims of a misdirected ambition themselves form a part of the theatre public. They go to the play and forthwith are inspired to write a play—if they are not inspired to become actors. The limit to which stupidity can go in the direction of "writing plays" is beyond the conception even of persons that for one cause and another are thrown into contact with the alleged writings of the stupid class of would-be playwrights. Managers of theatres and companies of course are deluged with "manuscripts." It would be false to say that there are not many intelligent persons ambitious to write for the stage, or to deny that the new playwright now and then demonstrates his right to be numbered among the elect of the theatre. But managers receive many manuscripts that illustrate nothing more notably than the facts that various colored inks and varying qualities of pens are sold and used, and that among things useful for kindling fires is paper of several sorts. The *Mirror*, as a dramatic newspaper, is unfortunate in that it is a target for ambitious young persons that imagine they can write plays or that they have an undeveloped genius for acting, and the chronically unhappy and haggard appearance of the member of the *Mirror* staff to whom letters and accompanying efforts meant to prove that these young persons can act or write dramas are turned over from day to day illustrates one of the most direful possibilities of a journalistic life.

That the statement precariously made that the theatre public can have no idea of the stupidity that moves the class of young persons noted their wondrous to perform—and of course this ignorance of varied facts in these premises is shared by any public—is well based, it is purposed here to place on record one of the most curious cases of hallucination of the sort meant that has yet been developed. The *Mirror* a day or two ago received from a prominent city in Texas two sheets of typewritten paper on which was written what purported to be a "comedy drama" by a young man whose identity charity will conceal. Here, in full, is the "comedy drama," or what more properly might be called a scenario, if it is pertinent to call it anything but a proof of imbecility:

The scene laid is a beautiful country villa, located amid Virginia's lovely mountains. The panorama of this scene was majestic and must be seen to be appreciated. The very air seems to lend enchantment that matches the very soul. The birds of the air vie with each other in their endeavor to lend enchantment to the scene. Swinging in a hammock stretched upon the veranda was Percy Gray, a perfect picture of contentment and happiness. Beside him sat his sister, Florence, humming a sweet lullaby. Truly life was worth living in this garden of Eden. Jack Rawlins appeared upon the scene and inquired of Percy who that young lady was he had

out driving yesterday. Percy replied that it was Miss Saunders, one of Florence's most devoted friends, and regarded her as a woman possessing more fascinating powers than any woman that he had ever met. Jack replied, "Now, there you go again, admiring nothing but fascinating ways of women. I have traveled all over the world, met the cream of society wherever I went, and have never been captivated yet." Percy replied that he still had hopes for Jack's final captivity, and Jack answered him that he was as impregnable as the Straights of Gibraltar against such charms as were under discussion. Several years were spent in traveling, and upon returning to the villa Jack called his friends into the parlor, took Florence's hands, and announced that after many years of a hard-fought battle he was finally captured by the charming lady at his side, who would be known as Mrs. Jack Rawlins.

Appended to the foregoing was the following modest and earnest recommendation:

Kindly have this comedy-drama dramatized and dispose of it to the best advantage.

And of such are many young persons and their ideas of their own capabilities and the need of the theatre.

A more numerous class is that of young persons of both sexes but of little wit that seek to get opportunity to act. A letter from one of unnumbered aspirants received in the mail that brought the foregoing curiosity is from a young man in New York. He confesses that he has had no experience on the stage, but does not consider that this fact is any bar to his beginning at once in some good company. He is anxious to find out what salary "it would pay." He wants the *Mirror* to give him the names and addresses "of a few good managers residing in this city." He is also desirous to discover the best way "of getting an interview with them, if possible." He goes further, and asks: "What do you think more advisable, calling on them in person, or writing to them?" And if writing is recommended, he wishes to know the form of a letter that would be proper.

It would be useless to waste time on a young person of this sort. The only thing that could excite attention to his letter would be the possibility that strictures upon it might reach the eyes of young persons more intelligent than this young person is, yet not intelligent enough to think of the stage as a vocation. To such—and incidentally to the young person in question—it may be said that a young man living in New York that lacks the enterprise to find New York theatre managers without a guide, or ingenuity enough to frame a letter to managers if he cannot get access to them, cannot be expected to distinguish himself in any walk of life. It perhaps is fortunate for managers that there are so many young persons who think they have a stage ambition that lack of the "gumption" to become actual substances. There are, however, plenty of young persons ingenious enough to gain audience with managers whose aptitude begins and ends with that achievement.

STAGE SECRETS.

SOMETHING of the fascination of the theatre no doubt has been due from ancient times to the secrecy long maintained as to mechanical and other methods employed to produce certain effects, and to what long was the mystery of so simple a thing as "make-up." In SHAKESPEARE'S time, of course, the stage had few or none of the mechanical aids that now mark productions, particularly of the melodramatic sort; but that the later English stage had many more or less ingenious contrivances—although they were far less ingenious and effective than are such things to-day—may be learned from reading the old essays and other writers of those times, for there were critics in those days that deplored the mechanical in the theatre just as so many critics nowadays do.

Gradually many secrets of the stage have been divulged. In more recent times there have been repeated plays whose chief dependence upon public curiosity rested in the disclosures they made of stage methods. It has been more than once remarked that the "whole bag of tricks" has been opened to public inspection, and the argument has been advanced that the stage is for this reason losing that glamour that so greatly has contributed to its hold upon the public.

Is this a fact? Does the public, through repeated lessons in the artifices of the theatre, lose its interest in the mimicry of life and events as the stage shows it? No, and for various reasons. The hold of the stage upon the imagination of the public is as strong as ever, if it is not even stronger than ever, in spite of the many secrets revealed. There are persons to whom there never was illusion in the theatre—or at least to whom there always is the minimum of illusion. But there are other persons, and they are of the vast majority, to whom even the trick pantomime, or any other place of the sort, has moments of pleasurable mystery—thanks to the power of continuous and varied action—although they may be able to explain at leisure every

detail of the trickery. And stage ingenuity is so resourceful and so varied in its demonstrations that with each new play it furnishes mechanisms and situations that newly enforce illusion and amuse or seriously move. Even the most self-contained and unimpressible playgoer is lifted out of himself at times by a powerful incident in drama or by the force of acting. And it must be remembered that new generations succeed each other, to each of whom, no matter how much of the artifices of the stage may have been disclosed to their predecessors, the stage is a realm of mysterious charm.

BOOK REVIEWED.

A HEART OF FLAME. By Charles Fleming Himes. Published by the Bowen-Merrill Company, Indianapolis.

In "A Heart of Flame," just published by the Bowen-Merrill Company, Charles Fleming Himes makes his second venture as a writer of Mexican romance. His former novel, "A Dream of a Throne," has in the year that has passed since its publication gained considerable popularity, and the present volume, gotten up in attractive style, gives promise of equal success. The chief value of Mr. Himes's writings lies in the fact that he presents clearly and accurately the atmosphere of the country in which he places his scenes. This certainly is a most commendable quality in books relating to lands that are in course of rapid change. Charles E. Lumsden, who is perhaps the greatest authority upon the Southwest in literature at the present time, said some time ago that he considered it "most important that the picturesque atmosphere of the old Spanish civilization in America should be set down, carefully and truthfully, before it entirely disappears." Unfortunately, there are but few writers qualified for the work. The unqualified writers—those who have visited Mexico and the Southwest on a personally conducted "tour"—are few. Mr. Himes is not one of them. He has lived long in the Southwest and among the people that he describes, and every page of his romance gives evidence of his knowledge of the land, and of his understanding of its inhabitants.

But the author of "A Heart of Flame" does not overweigh his pages with information geographical and ethnological. The tale is one that strings forward a number of very picturesque characters, well drawn and individualized, who in the course of the tale engage in adventures and undertakings sufficient to keep the attention of the most blasé reader of melodramatic fiction. The scenes are laid in Santa Fe and in the neighboring hills. The oppression practiced by a priest—a man who has deceived the Church and is about to be expelled from the priesthood—drives a number of his parishioners to revolt. This movement is led by a woman who has suffered deep wrongs at the hands of the priest. A fiery-brained Mexican, mistaken in his soul, mistakes the lady and escapes to the hills. There he is joined by the other characters of the story, with a posse, pursues the little band. A long and terrific battle is fought in a narrow cañon, and at the end the woman kills her enemy, the priest.

The chief fault of the novel is that the interest is frequently drawn away from the real hero and heroine by incidents that make the minor characters seem momentarily of greater importance than properly belongs to them. The dialogue and descriptive passages are admirably written, except that occasionally the author unconsciously repeats phrases that apparently have taken his fancy. But with the exception of these trifling matters the story is capably told, and is well worth reading. Dan Smith has supplied the book with two illustrations that are excellent and two that are quite the reverse.

DUSE DENIES INTERVIEW.

In a number of newspapers throughout the country there was published on Sunday, Aug. 25, an alleged interview with Eleonora Duse, dated Paris, Aug. 24, and purporting to have taken place at Duse's hotel in that city. The interview made the great Italian actress declare that stage life was "hell," and after further an extraordinary and unlikely tirade against the stage and its people. One of the persons most astonished at the interview and the sentiments expressed therein was George C. Tyler, of Litcher and Company, managers of Duse's forthcoming American tour. Mr. Tyler promptly cabled to Florence, Italy, where he knew Duse to be, an inquiry as to the authenticity of the interview. He received this reply:

Have not been Paris three years. Never had interview. Please deny absolutely. ELEONORA DUSE.

In this connection it may be worthy of note that the only interview that Duse ever gave to the representative of a newspaper was obtained by the *Mirror's* correspondent in Rome, and was published exclusively in the *Mirror*.

NEW OPERA HOUSE FOR PITTSBURGH.

Announcement was made last week that H. C. Frick, the Pittsburgh millionaire, would build a magnificent opera house in that city, on property recently purchased by him at Forbes Street, Fifth Avenue and Bedford Avenue, opposite the Carnegie Institute. According to a Pittsburgh report, Mr. Frick's purpose is to provide his city with a suitable place for the performance of grand opera. At present the *Swackey City's* only amusement place of sufficient size for such productions is the Duquesne Garden, that is lacking in many of the equipments and embellishments that should be found in a modern opera house in a large city. Mr. Frick's opera house, it is said, will be as handsome as any edifice of its kind in the world.

THE PLAYERS' CHRONOLOGY.

September.

- Death of Mrs. Sarah A. Baker in Philadelphia, 1899.
- Death of R. L. Davenport, at Canton, Pa., 1877.
- Marriage of Augustus Fitch and Mrs. W. J. Seaton, 1899.
- American debut of Charles Matthews, at Holiday Street Theatre, Baltimore, 1899.
- Debut of Henry Florida, at Park Theatre, New York, 1899.
- Birth of Benjamin Webster, at Bath, England, 1799.
- Death of Louis Adeline, 1899.
- Birth of John Drew, in Dublin, Ireland, 1857.
- New York debut, at the Metropolitan, in *Les Huguenots*, of Rachel, 1899.
- London debut, at the Adelphi Theatre, of Joseph Jefferson, 1899.
- Birth of Lewis Morrison, in the British West Indies, 1844.
- Birth of Hortense Barbo-Lout (Madame. Rheal), at Brussels, 1844.
- The Princess of Souda produced at Lyceum Theatre, New York, 1899.
- Death of Ferdinand Feltus, 1899.
- The Merchant of Venice produced in Williamsburg, Va., by Halliday's company, 1899.
- American debut of Mrs. Coleman Faye, 1899.
- Death of Joseph W. Shannon in New York, 1897.
- Death of Lester Wallack, at Stamford, Conn., 1899.
- Birth of James K. Hackett, at Wolfe Island, Ont., 1809.
- Birth of Charles E. Evans, at Rochester, N. Y., 1899.
- American debut of James W. Wallack, at the Park Theatre, New York, 1899.
- American debut of Hermann Voth, at the Walnut Street Theatre, Philadelphia, 1897.

QUESTIONS ANSWERED.

[All replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of The Mirror will be forwarded.]

Mrs. R. B. Washington: Letters to players, addressed in care of The Mirror, will be forwarded if possible.

J. A. W., Chicago: A Fair of Spectacles was played here last season by John Hays and his company.

D. A., Milford, Mass.: Georgia Wollen is a member of the Greenwell Stock company at the American Theatre in this city.

G. R. S., New York city: William T. Knapp will manage the theatre that is being erected at 107th Street and Lexington Avenue.

L. W. D., Syracuse: We are unable to find in any available records of the stage a complete history of Madame Rush.

S. J. M., New York city: Ralph Stuart, it has been announced, is to star this season in *Kit Carson*, produced at the American Theatre last Spring.

W. T. B., Boston: Some prominent vaudeville artists book their own time successfully, but more rely upon the managers' association and the agents for bookings.

H. C. C., Vicksburg, Miss.: In the original sextette in the American production of *Florodora* were Margaret Walker, Vaughn Teasdale, Marie A. Wilson, Marjorie Ralston, Agnes Wayburn, and Daisy Green.

J. H. J., Montreal: M. A. Luescher, manager of the Beaux and Belles Octette, with office at the Herald Square Theatre, this city, can inform you as to the bookings of the octette and the pictures of its members.

HAMILTON, Cincinnati, Ohio: The card you refer to, inserted among The Mirror's two-line alphabetical professional cards, would cost \$5 for three months. The other advertisement, occupying six lines, would cost \$1 for one insertion and \$5.04 for six insertions.

J. B. J., Allentown, Pa.: The duties of a traveling treasurer are to take entire charge of the pecuniary affairs of the company, receiving and disbursing all moneys, and to assist the manager in all business transactions. 2. Treasurers receive from \$35 a week up, according to the standing and character of the company.

W. E. H., Boston: Read "Acting and Actors," by Alfred Ayres, published by D. Appleton and Company, New York. 2. There are no systems for training the memory that are altogether satisfactory. Usually the amount of labor that it is necessary to expend in learning a system, if applied directly to actual practice in memorizing lines, will have better results.

J. M. B., Cincinnati: Lotta Mignon Crabtree, better known as Lotta, was born in New York, Nov. 7, 1847. She was taken by her father to California in 1849, at the time of the gold rush, and made her first appearance at Gilbert's Maladon, in San Francisco, as a vocalist and dancer. Four years later she appeared at Petaluma as Gertrude in *The Lean of a Lover*, and may be said to have commenced her career as an actress then. She then traveled for two years as the star of a company and was billed as L. Petta Lotta, taking rank as an infant prodigy. She next went into variety, and in the early sixties was a favorite in San Francisco. She made annual tours of California that were most successful. After being tendered a sensational benefit she called for New York and made her first metropolitan appearance June 1, 1894, at Niblo's Saloon, before a small audience. Her engagement was not very successful, although she was praised for her versatility and her banjo playing. Two months later she made a hit in Chicago in a spectacular production called *The Seven Sisters*. Three years later Clifton W. Tapscott brought her to New York again, and she made her second appearance in this city during the summer of 1897 at Wallack's Theatre. The engagement was phenomenally successful for the season of the year. John Brougham's dramatization of Dickens' "Old Curiosity Shop" was brought out under the name of Little Nell and the Marchioness, in which Lotta interpreted the dual title-role admirably. Other profitable productions in which she appeared were *Fanny, Mollie, and The Little Detective*. Her career of acting was original and peculiar to herself. She has not played for some years and has announced that she is permanently in retirement.

THEATREBOOM, Savannah, Ga.: 1. Henry Arthur Jones, the well-known playwright, was born in 1851 at Granborough, a small village about fifty miles from London, England. He attended school in the neighboring town of Windsor, where he studied until he was thirteen. At this early age he was forced to earn his living. His parents had intended him for a commercial career, and although he spent five years endeavoring to carry out their plans, his inclination for literature was very strong. When eighteen his business took him to London, and during this visit he went for the first time to the theatre. The play was *Les Femmes*, and it made such a strong impression upon him that he determined to become a dramatist. For the next nine years Mr. Jones made Bradford his home. In his leisure time he wrote a novel, but the publishers did not regard it with favor, many of them classing it as third rate. Much of the material in this novel was afterward incorporated in *The Silver King*, that finally became a very successful melodrama. After many discouragements Mr. Jones succeeded in having a one-act play accepted for production at the Theatre Theatre, entitled *Only Around the Corner*. It was not successful. A Clerical Error, after having been refused by nearly every London manager, was finally accepted by Wilson Barrett, and when produced at the Court Street Theatre brought him instant recognition as a dramatist. From this time on his plays were prolific and most of them very successful from a commercial standpoint and often were regarded as artistically excellent also. Some of the most noteworthy of his plays are: *Saints and Sinners*, *The Middleman*, *Judah*, *The Tempter*, *The Devil*, *The Battle Ship*, *The Crusader*, *The Case of the Reddell*, *Susie*, *The Manoeuvre of Jane*, *Mrs. Dan's Defense*, and numerous others. His works range from comedy and farce to melodrama and drama. 2. The original cast of *Saints and Sinners* in this country was as follows: Jacob Fletcher, J. H. Stoddart; Captain Matthew Fanshawe, Herbert Kelsey; Ralph Kingsmill, L. F. Mamm; Samuel Hoggard, R. M. Holland; Frankie, C. F. Flouren; Peter Grossman, William Davidge; Uncle Ramsey, Frank Law; Jack Reddick, Walter Ramsey; Louisa, Herbert A. Mervand; Tom Marks, Alfred Deeks; Porter, Henry Hogue; Lotta Fletcher, Marie Barrington; Lydia, Mrs. R. T. Phillips; Mrs. Partridge, Linda Dury; Fanny Partridge, Marie Greenwald.

NOTES OF OPENINGS.

Hume, Sweet Hump, at Jersey City, Sept. 29.
McFadden's Row of Fats, at Norfolk, Va., Sept. 2.
The Royal Lilliputians, at Elizabeth, N. J., Sept. 19.
The Gay Magnificence, at Boston, Mass., Sept. 9.
Vanity Fair opens its season at Atlanta, Ga., Sept. 15.
The Murphy, in A Capital Comedy, at Columbia, O., Sept. 5.
The Arion Opera company, at Yonkers, N. Y., Aug. 21. The company is under the direction of James H. Voth, and will present in *Kit Carson*, *The Hunch Backed Knight*, *Pease*, *Cavaliers*, *Madame*, and other operas.
The Van Dyke-Staten company, at the Winter, Hudson, N. Y., Sept. 2.
H. Brown-Smith, at Portland, Me., Sept. 2.
Country-Home company, at Mount Vernon, N. Y., Sept. 12.
Wood, Angelen, at Hilton, Pa., Sept. 18.

THE USHER.



Duse again has been the victim of the interviewer in spite of the fact that she gives no interviews to the representatives of the press.

Such a little matter as that, however, is no obstacle to the enterprising European correspondent, who occasionally fabricates long conversations with the distinguished hermit actress.

The latest of these bogus interviews represents Duse as decrying the stage and stage people without measure, and ascribes to her the intention to relinquish the profession of acting in order to secure immunity from hateful associations.

Duse denies the interview in toto and further says that she has not been in Paris—where, it is alleged, she was seen by the correspondent who gave forth this story—for three years!

The London Daily Express recently published a fierce attack upon the syndicate system as applied to affairs of the English stage, and asserted that its methods were marked by favoritism and that actors of ability who were not in the swim stood no chance with the incompetents who happen to be on better terms with wealthy promoters.

"It is, in the first place," says the Express, "foisting a number of superlatively incapable young persons upon a tired but beautifully patient public. It is adopting the unfair method of stipulating that Miss X. shall have a small part (with song or dance, or both) in impudent defiance of the knowledge that Miss X. is a somewhat illiterate person, and is scarcely more capable of singing or dancing than the dumb and legless oyster."

The "syndicate system" has not made itself particularly objectionable in this respect on this side of the water, but its sins in other directions are equally grievous.

Mr. Wachner, manager of the Pabst Theatre in Milwaukee, has returned from his annual trip to Europe. Mr. Wachner went abroad to engage actors for his excellent German company.

This year he has secured a number of strong players. He has also obtained several most attractive novelties in the way of new plays.

Mr. Wachner intermingles his German season with several English attractions, and this year the number of these will be larger than hitherto. The Pabst is not only the best theatre in Milwaukee as well as the best managed, but it is in many respects one of the finest theatres in the Union.

With respect to the claims that are made in England regarding the ownership of the title Becky Sharp, it may be said once and for all that the ownership is vested in Langdon Mitchell.

When his play was produced for copyright purposes in England two years ago it was under the title of The Adventures of Becky Sharp, J. M. Barrie having previously copyrighted the title Becky Sharp in connection with a one-act play he had written and produced. Later Mr. Barrie transferred this title to Mrs. Fiska, who owns the English rights to the play, and thereby she became its sole owner in England.

It is upon these claims that proceedings are to be instituted to restrain the unauthorized use of the title in connection with the two versions of "Vanity Fair" that have recently been produced in London.

Caradee in the London Referee remarks: "If I ever look with the eye of suspicion upon trusts and syndicates it is because of my wholesome belief in healthy competition, which makes for the public benefit. Monopoly is good only for the monopolist."

If there is any doubt on this point, let the doubter examine the condition of the stage and the theatrical profession in this country to-day, and contrast it with the period when there was general independence in management.

The most remarkable degeneracy that has developed under the rule or ruin policy of the Trust is seen in the steady decline in the art of acting and in the style and character of plays, and in the denuding influence of both upon the public taste.

A manager tells me that a peculiar arrangement exists in a large Western city between the managers of the local theatres and the newspapers.

These managers have an especially low permanent rate for advertising. On all advertising that is inserted for an attraction in excess of the ordinary or regular advertising

the attraction and the theatre manager share on the pro rata basis of the terms of their contract. In this particular city bills are rendered for the regular advertising and the extra advertising by the newspapers at the transient rates, which are nearly double those existing in the private contract between the publishers and the managers.

The attraction pays its share on this basis, with the result that the local managers' advertising, regular and extra, costs them practically nothing. This is an ingenious scheme, quite in line with methods at present generally in vogue.

A correspondent calls my attention to several errors that appeared recently in newspapers which usually are accurate in their publications concerning the stage. Harper's Weekly, the other day, referred to "Sardou's new play, Patrie," which everybody ought to know was written years ago. The Herald referred to "the initial performance" of The Bonnie Brier Bush, which was produced the season before last. The Times stated that Mr. Amberg was endeavoring to secure a Broadway theatre for the appearance of Kathi Schrott, and that "if he succeeded in doing so, it will be the first appearance of a German-speaking artist on Broadway." Frau Raabe, Herr Barney and other noted actors appeared at the Star Theatre on Broadway many years ago.

AGNES ARDECK.

Agnes Ardeck, who met with pronounced success in the title-role of Mistress Nell in Maurice Campbell's road company last season, heads the

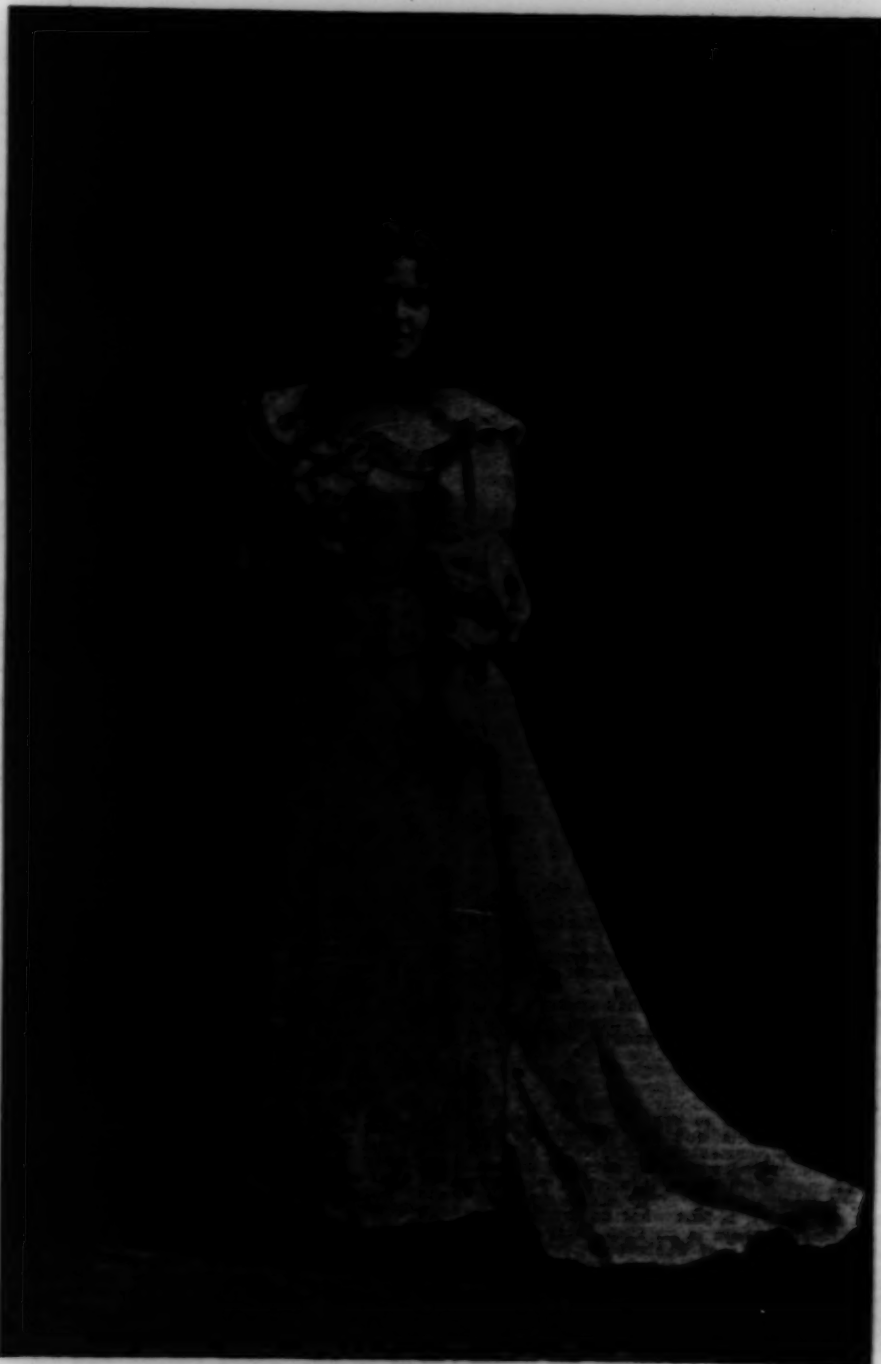


Photo by the Burr Mcintosh Studio, N. Y. AGNES ARDECK.

same company this season and opened Aug. 31 in New England. Miss Ardeck has made a particular point of her gowns this season and dresses the part of Mistress Nell in keeping with the character and the period. Uniform commendation was bestowed upon her last season from both press and public. Her portrayal of the role showed careful study and artistic ability. During the past Summer Miss Ardeck has been working hard under the instruction of Professor Senec perfecting herself in foil and broadsword fencing. She has proved an apt scholar and M. Senec is enthusiastic in his praise of Miss Ardeck's ability as a swordswoman, stating that she is one of the best women fencers he has ever instructed. An excellent portrait of Miss Ardeck as Nell appears on this page of THE MIRROR.

JOHN J. FARRELL.

John J. Farrell, whose portrait appears on the first page of THE MIRROR this week, is this season the leading man of Winchester, the play that scored a success last season at the American Theatre in this city. Mr. Farrell is a young leading man who is coming rapidly to the front. His services were in great demand this season to continue as a stock company leading man, and there was offered him a theatre in which he would head a stock company of his own. He decided, however, that a season on the road with a successful play would be of benefit to him in establishing a reputation. It is now five years since Mr. Farrell has toured the country, and in that time he has played over two hundred roles and has made himself a favorite with the theatregoers of New Orleans, Chicago and Philadelphia. As soon as Mr. Farrell finds a play that will suit his temperament he intends to enter the ranks of the actor-managers.

AT THE OLD CROSS ROADS.

At the Old Cross Roads, a new play by Hal Reid, was produced at the Empire Theatre, Holyoke, Mass., Aug. 29, by Arthur C. Alston's company. The cast:

Annabelle Thornton Jane Corcoran
Dorcas Thornton John J. Farrell
Tom Martin F. Mostyn Kelly
Doc Kerr Edwin Walter
Count De Bellin Thomas H. Ince
Young Madge Louise J. Valentine
Major Bradley Ferris Maurice Hodge
George Chilton Roland Stone
Madge Thornton Mary Rose
Ole Aunt Eliza Mrs. Charles E. Craig
Parpa Etha Williams

The story is of Southern life. The plot centres in Dayton Thornton's father having forced him to marry Parpa, an octoroon, whom he had betrayed. The son obeyed in order to inherit the Magnolia Grove plantation, but his pride would not permit him to acknowledge his wife publicly, and he hates her. He has a child, Madge, by his first marriage. She has but little love for Annabelle, his daughter by Parpa. The elder Thornton stipulated that Annabelle should be the heiress to Magnolia Grove, and she has been reared and educated in ignorance of her birth, believing that Parpa is but a servant. Tom Martin, who owns Myrtle Fern, the adjoining plantation, has long loved Annabelle, and upon her return home after completing her education he confesses his love and is accepted. Thornton has but little love for the Martins, as Tom's father was successful in winning his first love, so that when the son asks for Annabelle's hand, he sees his way to revenge by granting it, he declaring publicly that Annabelle is the daughter of a negro. Annabelle is crazed with grief, and Parpa claims her and vows vengeance upon Thornton. Doc Kerr, a good-hearted Mississippi gambler, knows something of Thornton's past life, and is a frequent visitor at Magnolia Grove. He is in love with Parpa and resolves to learn something of her birth. In New Orleans he discovers that she is the daughter of a Spaniard whom Kerr saw Thornton murder. Her mother was a white woman. With this information Kerr returns to Magnolia Grove. Meantime Thornton meets Parpa and strikes her with a whip. In desperation she shoots and kills him. Put on trial for murder, she tells her

PERSONAL.



Photo by Richmond, New York.

HADLEY.—Helaine Hadley, a portrait of whom appears above, is a young actress who has had but a brief career on the stage, but who has given ample evidence of her talents. As leading woman with Russ Whytal she was very successful. This Summer she has been a valuable member of the Albee Stock company at Keith's, Providence, where she won praise in a varied line of roles. The company closed its season on Saturday.

HERBERT.—Joseph W. Herbert will be a member of Anna Held's company in The Little Duchess this season.

SCOTT-DAVENPORT.—Cyril Scott resigned last week from the cast of The Liberty Bells. Harry Davenport was engaged as his successor.

MOLLISON.—Ethel Knight Mollison, who has been visiting her mother at Yarmouth, N. S., has been ill in the hospital there for several weeks. She is now convalescent and rapidly regaining her former health.

FAIRFAX.—Lettice Fairfax arrived from England on Wednesday, to join Richard Mansfield's company.

KING.—Everett King will play a leading role in the production of Sweet Clover, in which Adelaide Thurston is to star.

MACGREGOR.—Helen MacGregor, who has had many successes, retired from the Proctor Stock company last week.

WILLARD.—R. S. Willard intends to open the new theatre that he is to build in London with a play upon which Stephen Phillips is now at work.

ROBINSON.—Anna Robinson is to appear in the production of R. O. Carton's new comedy at the Criterion, London.

IRVING-TERRY.—Sir Henry Irving is resting at Colwyn Bay. Ellen Terry is at Aix.

HARVEY.—Martin Harvey will produce his version of Eugene Aram in Dublin.

YOUNG.—William Young, the dramatist, who has been spending the Summer at Atlantic Highlands, is said to be much improved in health.

HARRINGTON.—Jerome Harrington, last season with Walter E. Perkins, has signed for this season with Madame Modjeska and Louis Jannet.

JANAUSCHEK.—Madame Janauschek was reported last week to be dying at Saratoga. Subsequently the report was denied.

GILLMORE.—Frank Gillmore, leading man of the Percy Hawell Stock company at Baltimore, returned from a visit to his English home last week.

BROUGH.—Sidney Brough, Maude Adams' new leading man, arrived here Saturday from England.

BLAKE.—Harry M. Blake, who has been all Summer in Chicago, where he originated an important role in Lorna Doone, returned to New York last week to begin rehearsals with William Crane, whose leading man he will be this season.

MILLER.—Henry Miller returned to town last Thursday from his Summer tour on the Pacific Coast and through the West. He brings excellent reports of the reception given to Darcy of the Guards in various Western cities, and hopes to present the play in New York this season. He will go on the road again, supported by a new company, early in October.

REDMOND.—Helen Redmond and her mother, who have been spending the Summer at their home in Fort Henry, N. Y., returned to the city last week.

NAVARRO.—Mary Anderson Navarro recently arranged a dramatic entertainment given by children at a bazaar at Wickhamford, England.

GLASER.—Lulu Glaser begins her starring tour in Dolly Varden in Toronto this week.

STODDARD.—Lorimer Stoddard, who is ill at Sag Harbor, L. I., was said on Saturday morning to be sinking rapidly. His death was expected at any moment.

SYLVA.—Marguerita Sylva has returned from Lake Mahopac to begin rehearsals for her starring tour in The Princess Chlo.

DAILEY.—Peter F. Dailey in Champagne Charlie will follow Louis Mann and Clara Lipman at the Savoy.

FAWCETT WINS GOLF HONORS.

George Fawcett, manager of the Percy Hawell Stock company at Chase's Theatre, Baltimore, recently won the golf championship of the theatrical colony at Glencoe, Nantuxet. Mr. Fawcett's score was 33, out and in. Vincent Serrano finished second. Percy Hawell, William Faversham, Walter Hale, and Louis Closser were also in the competition.

MUSINT JOHN MILITIA.

The Theatrical Stage Employee Union of Brooklyn issued an order last week forbidding its members to join the National Guard. Similar action has been taken by some other labor organizations.

David Conner, leading man Criterion Theatre, Brooklyn.

Robert Rogers and Louise Mackintosh, at Liberty, Sept. 7. Comedy. Joint engagements.

THE LONDON STAGE.

New Irish Play Produced—Boyle Lawrence's
Fine Drama—Deaths of Players.

(Special Correspondence of The Mirror.)

LONDON, August 24.

The long lull in the theatrical world has at last broken up, and theatrical journalists who have for some weeks had little or nothing to write about are now fain to write extensively, and to slash the ink about on both sides of the way, as John Gilpin did the wash during his famous ride to Edmonton. As for me, I have had to take in some playgoing in Hibernia's capitol good old, but still, greeny Dublin, in addition to the London shows. Still as I am a playgoing enthusiast and as Neptune was propitious, I did not mind my hurried crossing and recrossing of the Irish Sea. Moreover, I felt that Munster readers might like to know something about this new Irish play, seeing that it is the work of a great-granddaughter of Richard Brinsley Sheridan.

The great-granddaughter in question—who is also the great-granddaughter of Sheridan's daughter, the Irish poet and fictionist, in Mrs. Lefanu Robertson, daughter of a distinguished warrior. It was therefore not surprising that the first production of this play of hers, *A Daughter of Erin*, at Dublin's beautiful Theatre Royal, drew not only a vast but a distinguished audience. All the "Castle" folks turned up, barring the Lord Lieutenant himself, who could not come because of the still prevailing second spell of Royal mourning—namely, that for the late long suffering Empress Frederick. Every other national personage of note came, however, as did several renowned Irish scientists, savants, and folklorists, who had just arrived to attend the Pan-Celtic Congress in Dublin.

A Daughter of Erin, a four-act comedy, started by showing that Sheridan's great-granddaughter had caught one famous habit of her great-grandfather, and that was the habit of borrowing all sorts of characters and situations from previous playwrights. Thus she set out with plentiful evidence of having read—and absorbed—the plays of her famous descendant and of her equally famous fellow-native, Oliver Goldsmith. Anon, however, she dropped something of this thushness and showed that it had evidently been her main purpose to give the local stage a kind of Irish Little Minister, with her heroine, Lady Mona Kinnaree, as a sort of modern Lady Babbalanza. This Irish heroine was a delightful little creature. She started by running away in disguise from her lordly grandfather's mansion because she refused to be betrothed to a nobleman whom she had never seen and whom she felt sure she would hate violently. Of course, on the road, especially after she had adopted Kate Hardcastle's harlequin business, she fell in with that same lord and promptly fell in love with him, not knowing who he was, for he, too, was traveling incognito. The aforesaid young lord falls in love with Mona also without knowing her, and presently all sorts of equivocal, misunderstandings, deceptions, and deceptions, etc., set in, the authors improving in ingenious construction as she goes on, until the play ends with a charming scene between the two suddenly met at Mona's grandfather's house, where for the first time they discover each other's true names and condition.

The young Irish dame who wrote this highly diverting comedy is to be especially commended for the grace and vivacity of her dialogue. In this department at least she proves herself an unworthy descendant of the great old glib Sheridan, and I shall not be surprised to see her pretty, albeit not perfect, comedy on your side. The name part was delightfully played by Mrs. Frederick Mondell. The other histrionic scenes in *A Daughter of Erin* were T. B. Thelberg as the disguised lover, David James as the perplexed grandfather, Mabel Boardley, sister of the late Aubrey, as a slightly young wife, and Mrs. Glenville's fine broad Hibernian low comedy as the landlady of the Shamrock Inn.

And now for the first new West End production of the week. This was a four-act drama called *A Man of His Word*, written by Boyle Lawrence, for Actor Herbert Waring, to start actor-managerial at the Imperial. He started on Wednesday night and under very auspicious auspices, too. For to it is noted that *A Man of His Word*, albeit lacking to some extent in feminine interest—which is a matter of much importance in these days—is yet a powerful work, with many a powerful acting scene. These powerful scenes are chiefly concerned (1) with hero, who has given his promise not to divulge a secret which would show his supposed friend—a fellow soldier—to have been an arrant coward in the field of battle out in India, and (2) the said supposed friend, who, having confessed his cowardice when he thinks himself at the moment of death, utterly pooh poohs that confession on finding himself still alive, especially as he knows that his honorable comrade will never "punch." The hero with the Oath—although not by any means a new character on our stage—is yet very effectively worked, and is admirably played by the aforesaid Herbert Waring. The best character in the play, however, is the harebrained, over-enthusiastic, yet even although it involves (pro tem) that friend's loss of his lady love. The tangle is unraveled very ingeniously by an unconscious slip of the tongue.

A Man of His Word was warmly welcomed. Altogether the play is so strong that it augurs well for young Boyle Lawrence's playwriting future. Besides the fine acting of Waring as the hero, and young Harry B. Irving as the semi-villain, this Anglo-Indian drama of the Northwest frontier contains some other excellent impersonations, especially by Hilda Rivers as the heroine and Mrs. Cecil Raleigh as one of those deeply designing but devilishly fascinating ladies for which she so often gets cast.

On Thursday night we had another new West End production—namely, *The Giddy Goat*, adapted by Augustus Moore (brother of novelist George Moore) from Ferdinand Le Nocour and produced by Yorkie Stephen at Terry's Theatre. Inasmuch as this play starts in a vein of pure and delightful comedy and runs on to the method of curulean farce and is altogether so wobbly and uncertain in its arrangements as to since call for careful revision, I will for the present only chronicle its production and the fact that that fine little character actor, James Welch, scored heavily in the name part, a supposed terrible Lothario, but in reality the merriest and quietest of men.

I regret to have to announce several deaths this week, including that of poor Robert V. Shone, formerly business manager for George Alexander, and latterly with Martin Harvey.

Poor Shone, one of the best and kindest fellows in the world, was so unkindly by a succession of terrible business disappointments that, I grieve to say, he took his own life. Among others who have died this week are Pedina, a Polish acrobat, who fell from a trapeze at the Crystal Palace some weeks ago; the eldest daughter of the late great tenor, Sims Reeves; and the young and beautiful twenty-year-old sister of Madge Miller, the American soubrette, who canceled all her engagements so as to be with her poor little sister to the end.

It has been settled that George Edwards, George Musgrove and Charles Frohman shall collaboratively produce *As You a Mason* at the Shaftesbury on Sept. 12. On Sept. 7 Edwards and Frohman will present the new musical version of *Kitty Grey* at the Apollo. William Gillette arrived at the Lyceum yesterday and at once started vigorously rehearsing *Sherlock Holmes*. I shall hope to see this play at Liverpool on Sept. 2, a week before it comes to the Lyceum. Arthur Wing Pinero has just named his new Garrick play *Iris*.

A STUDY IN KING LEAR.

While the world has always nursed a somewhat passive and quiescent contempt for the critic in general, it has been most vigorously outspoken and honest in its hatred of the Shakespearean commentator, and most persistently unjust to the Shakespearean editor.

The critic of the critic points to the sixteen thousand monographs on Hamlet alone, and asks what good these outpourings have done either Shakespeare or the student of Shakespeare. The every-day reader of the poet looks down the long line of Shakespearean expositors, from the day of Nicholas Rowe to that of Horace Howard Furness, and amazingly asks what all their work stands for. He may even sum up the numerous enough critical extravaganzas of two centuries and come to the conclusion that all Shakespearean elucidation and commendation is as foolish as it is futile.

Nowadays we laugh over the repeated attempts of eighteenth century gentlemen of leisure and learning to prove in turn that Shakespeare must certainly have been either a physician, a soldier, a lawyer, an apothecary, a farmer, a dyer, or a butcher. Lord Campbell claimed that the poet must have been most intimately associated with English law, since the law was necessary to the forty-third Sonnet would be impossible without a thorough knowledge of English forensic procedure. Bishop Charles Wordsworth, in his "Shakespeare's Knowledge and Use of the Bible," did his best to establish the poet as a mere transcriber of the Holy Scriptures, and remembering *The Merry Wives of Windsor*, the reverend gentleman's enlightenment on the unalloyed purity and chastity of Shakespeare is not without its touch of irony. Mr. T. H. White, too, has given the world a study of Shakespeare as a seafarer, and Dr. Owen has written a volume to show that the dramatist was a member of the Masonic Order. Mr. T. H. White has demonstrated that Shakespeare was really a "sympathizer," and it is useless to point out the number of enlightened ones who have shown that Shakespeare was really Bacon. Could Maury have told us one critic was led to conclude that Shakespeare was a scholar from the fact that he had written *Henry VIII.* and *Henry VIII.* to purchase their dinner rough-ways, since Hamlet contained that tell-tale expression, "There is a divinity that shapes our ends, rough-hew them as we may."

Another critic showed that Shakespeare had all the shepherd's love for sheep and young lambs, and announced his belief that the poet himself must once have been a shepherd. Another claims him to have been a gunner, while still another, however, maintains that the many-sided head of Aeneas must have once engaged in the baker's trade, since he speaks of an offering being "unmixed with seconds," seconds signifying the old term for an inferior grade of flour or meal.

Although an opportune way stopped in and attempted to reduce the entire thing to absurdity by showing that Shakespeare died of an aneurism, because he continued to a knowledge of "a sign that he was a scholar," the critic, and perhaps more particularly the Tenthritic critic, still clutches erratically at these shifting clues, and we are still witnessing Shakespeare being established most conclusively as a poet, as an author, as a naturalist, as a dramatist, and as anything or everything to which the ponderous wit of the Shakespearean "critic" can turn.

Yet, even though it be true that Shakespearean criticism has often been more or less ridiculous, and even though it be true that the student has often been misled by the over-enthusiasm of untrained and untrained and depths to Shakespeare's lines, it must be remembered that without the critic and the commentator our dramatist would never have been the Shakespeare we know and read. In this case the artistic middle-man has been an unhappy but nevertheless essential figure.

"Leave us alone with our Shakespeare," most readers can and do cry out, bewildered at the endless questions and the voluminous outpourings of the commentators; "give us the text alone, unadorned with your so-called commendations and unhelped by the infusion of your own inferior personality!"

This, happily, is just what no commentator can do, because there is no such thing, strictly speaking, as a text of Shakespeare. The poet wrote for the stage of Elizabeth, and not for the reading room of Victoria. The lines of Shakespearean drama as we know it to-day are a compilation, a growth, an evolution, and to-day all critical criticism of the dramatist must be synthetic and cumulative. The work of each editor must be taken into account, and the suggestions of each commentator must be considered; for it has been, indeed, the laboriously devoted, if at times somewhat extravagant and erratic critic who has rectified those errors and brought forward those interpretations which have not only given to Shakespeare's plays a rational and historical arrangement, but have also attached to them an additional artistic and dramatic value.

"It is an eternal problem," said Saint-Saëns, "that most admirable of critics," "remains for competition. From time to time we like to try our strength; each in turn breaks a lance for it. It is, nevertheless, right that every critic who seriously applies himself to one of the master geniuses and aspires to understand him, should frankly state his opinion, and should, while criticizing his himself, criticize and all interpretation should be given forth, and should be spread abroad."

And as long as fresh eyes turn to the pages of our greatest poet some new light will be found gleaming from the familiar passages, some new thought will be seen lurking between the old lines. So long as new hearts are stirred and prompted to utterance by the passions and feelings contained in the inexhaustible resources of these immortal dramas, so long will there be a new Shakespearean criticism.

Yet, owing not to methodical misapprehensions as much as to purely textual obscurities and mechanical defects, we are still much in the dark with regard to many of Shakespeare's characters and with not a few of his plays. The play-actor of the Globe Theatre did not edit his own dramas; a century of the most scholarly and critical study has not yet succeeded, indeed, in giving to the world an edition of the plays of even approximate purity, of even comparative textual perfection. After more than one hundred years of study we find many inconsistencies yet to be harmonized, many characters wanting an explanation, many mutilations crying out for

some yet-unfound healing hand, and many problems of letter and word, of act and character, still unmet, and apparently never to be met.

To the editors of the Folio of 1616 we do indeed owe much; yet the lover of Shakespeare can only smile somewhat sadly at the old triumphant assurance that they had given the plays to the world, as they put it, "and perfected of their limbs." And beyond this mere restorative work, this "winning back to its cradle the right word for the changing the printers have left in its place," as Lowell fashionably calls it, experience has shown that it seems still necessary that our editors, friends, commentators, should not pass out of existence, unless we wish to lose as well those good-sensibilities and more elusive significances which attach to any master-work of art. One cannot forget what Sophocles said of *Æschylus* in regard to the works of genius being capable of broader interpretations than any thought of by even the genius himself, a truth which George Eliot and Goethe have reiterated in our own century. When we come to realize that all criticism is purely relative, itself failing in turn under the hand of the critic, and that a work of art is to us a success or a failure according to the attitude we assume toward it, we naturally learn to receive with all possible sympathy every suggestion or interpretation which tends to render our position toward that work of art more appreciative, more pleasurable, and more profitable. That is to say, any particular conception of one of Shakespeare's dramatic characters which welds together more intimately and coherently the artistic unity of the play itself while it enriches its dramatic value and awakens an increased sympathy in the reader must naturally be regarded as an acceptable contribution to Shakespearean literature. It is not a discouraging sign to the critic that many such conceptions belong to the latter half of our own century, wherein the modern critics, saturated with their historical and scientific methods, appear to be in a position to approach the original text, or remnants of text, in a more dispassionate and, perhaps, more masterful manner. Yet modern critics, imbued as they are with their much-talked-of historical method, are confronted with one great loss which all their research and retrospective speculation seems only to render the more irretrievable. It is that entire absence of any record of those theatrical and histrionic particularizations and details which Shakespeare as his own stage-manager must have instituted at the original performances of his own dramas.

When the old familiar faces of Richard Burbage and Ben Jonson and John Hemmings and Philip Henslowe disappear from the stage, the "Marston" and the old "Fulham Tavern" on the Bankside, men entirely unacquainted with these epics were passing away the last records of the Shakespearean dramas as their author intended them to be presented to the world, and as he, no doubt, had desired that they should continue to exist.

The Puritan party, which had so long denounced and so long struggled unsuccessfully against the theatres, were finally able to obtain, in 1643, the compulsory closing of every theatre in England. When, after eighteen years, these doors were again opened, the last records of the old actors had been lost and the old texts for the little drama of Elizabeth's day had disappeared into a position for the immortality and tawdry dignity of the drama of the Restoration.

This deplorable break in the traditions of the stage was most keenly felt by those actors who attempted to revive Shakespearean drama, some twenty years later. They were thrown entirely on their own limited resources and had to re-construct their dramatic personae from their mutilated texts without that much-needed voice at their elbow to give a hint of what the first creator of those characters had intended to express here, and what there. Nicholas Rowe was the first to edit, in 1709, a critical edition of Shakespeare, followed, six years later, by Pope's edition, in six volumes, of only the "poetical plays." Editors also, from Dryden to Derwent, through themselves more or less tried to reconstruct Shakespeare, and not only did many corrupted readings creep into the plays, but what was far more disastrous, several of the plots were actually reconstructed by later hands and not a few actual fagorias were folded upon the stagegoing public.

In all plays that have kept the stage for a long time, said Richard Grant White, commenting on the break in stage traditions already alluded to, "there are traditions which are not written, but which are handed down from generation to generation, and which, we may be sure, had more or less the approval of the author; many of them, doubtless, being of his suggestion. It is thus that Molière's and Corneille's and Racine's dramas are to-day performed at the Théâtre Français. And but for the interruption caused by the Civil War and the success of the Puritans, we may be sure that we should have had Shakespeare's own notion of his passages handed down to us from actor to actor. And the passages of his drama who have survived by this line and who are presented as he did not conceive them, are Jacques in *As You Like It* and the Fool in *King Lear*. There has been no greater effort to communicate than the usual presentation of this fool upon the stage as a boy, except the putting a pretty woman in the part, dressed in such a way as to emphasize the eye and divert the attention by the beauty of her face. It is disturbing enough to see Ariel, instead, but like the other actors who have followed the wail in an inverted game and above the waist in a perverted game nothing; but to see Lear's Fool thus translated to more amusing than Bottom's brutal translation was to his fellow actors."

While one cannot fall readily in with White's own somewhat capricious and bottom-like translation of Lear's "pretty knave" and "boy" into a miserably old man, there are many reasons to agree with him that the Fool may be, in fact, one of the most important personages who have survived much through the loss of his original delineation on the stage by Shakespeare himself. Taking into consideration the many absurdities and incongruities of the modern characterization of the Fool, one is led into the belief that perhaps the original Shakespearean conception of this puzzling, tantalizingly mysterious character was one entirely different from that of the present day. More than this, it came to me that perhaps that Shakespeare once intended the Fool and Cordelia to be portrayed as one and the same person.

I should advance this hypothesis of the one dual character of Cordelia and the Fool with far greater reluctance, and perhaps not at all, were it not that this, like all other such suggestions, is to be judged by the immediate results attending its adoption. It supplies, as I believe, with a rational and adequate solution of many of those difficulties which as they stand render inconsistent and obscure what history has called "the deepest and sublimest of tragic conundrums." I put forward my attempted solution of these difficulties fearfully aware that any hand that would essay, at this late day, to juggle with the text of *King Lear* must look for no greater reward than being summarily relegated to that unhappy colony known as "obscure of Shakespeare." Lear has already suffered at the hands of the "obscure." One has only to remember William Tate's attempt to improve the drama by converting it into a comedy with the certain going down on wedding bells and universal hap-pleness, to be impatient of any further trifling with the text or plot of Shakespeare's dramatic masterpiece. The dual character of Cordelia and the Fool, however, necessitates no such juggling with texts or reconstruction of plots.

In attempting to establish any grounds for the belief that Shakespeare intended the parts of Cordelia and the Fool to be played by one person it will be unnecessary to do so at great length with the literary history of the text. If the dramatic and artistic evidence fail, it would be wandering out upon too unsubstantial ground to

rely upon the mere probability of any as yet undiscovered textual evidence.

Yet we know that the original production of the text of this drama was particularly favorable to the existence to-day of an slight variation from the original manuscript of the author. We know that before the Third Quarto was brought out in 1685 there were of the existing copies of the First Quarto no two exactly alike. Dr. Furness, in his *New Variorum Edition*, says: "For some reason or other Master M. Butler was in a hurry to publish his book, and he therefore sent out the copy divided into several parts to several compositors, and these different parts, when printed, were deposited to a binder to be stitched. We learn from Arthur's invaluable *Transcript of Stationer's Register*, Vol. 2, page 881-2, that the binding was not done by the printers, and, as ill-luck would have it, these several portions of this tragedy of Lear fell to the charge of a careless binder, and the signatures, corrected and uncorrected, from the different printers were mixed up to the confusing extent in which the few copies have come down to us."

This text, in fact, is so mutilated that there are still thirty-five different cases of corrected or varying readings. The confusion attending the publication of this quarto extends even to the title-page and the spelling of the author's name, this being, in fact, the only quarto departing from the customary spelling of the word "Shakespeare." Although most of the plays were revised by different unskilled hands between 1685 and 1740, the revision sometimes consisting of a process of dilution and sometimes of an arbitrary alteration of the poetic arrangements, *King Lear* seems to have been a special sufferer.

Just how the differences in the Lear texts are to be explained has been much discussed by critics and commentators. But no two of them come to precisely the same conclusion. Although the weight of authority favors the view that the Folio of 1623 gives us a later and revised form of the play with the omissions that were made in the theatre for stage purposes, still there are difficulties so insuperable and inconsistencies so apparent that we cannot regard any version of text as a thoroughly satisfactory one.

The first of these many unexplained discrepancies is the character of the Fool and his mysterious disappearance in the middle of the play—his going to bed at noon, and what seems a violation of an unwritten Shakespearean principle.

"He makes his final exit," says Mr. William Aphorism, "into outer darkness. We see him no more, and not the smallest mention is made of him again. Why? If we decide the Fool is dismissed in this summary fashion when he has served his purpose, and the full effect of that purpose has been accomplished, the answer seems insufficient. For it is not thus that Shakespeare deals with the well-rounded secondary personages in whom he has awakened interest. We see Mercutio hurt and learn at once that the hurt is mortal. We know Horatio as we know our own comrades. Other attendants and confidants may arouse our curiosity, and their story is fully told. But the fate of this faithful follower, who has touched us deeply, is left in evincing mystery. We search the last two acts in vain for an explanation, only to wonder whether some line has slipped from the text, or whether Shakespeare, with unaccustomed carelessness, forgot to write the line. Whatever may be the true explanation, we shall never know it. The Fool's pathetic figure is hopelessly lost in that desperate confusion of the closing scenes."

Before going further it is well to remember that the character of Cordelia, as we see by referring to the original story in Holinshed, is of Shakespeare's own dramatic creation. So, likewise, is her fate. In the complication of the *King Lear* plot both Cordelia and the Fool play important, perhaps in one respect the most important, parts, yet, strange to say, they never appear on the stage at the same time. Not only do we find the Fool going to bed at noon, but we find Cordelia taking her departure very early in the morning, as it were, and remaining away until late in the evening of the third act, when she entirely disappears at the end of the first scene of the first act and does not reappear until the last scene of the fourth act—most certainly a strange and unusual absence at first sight. She seems to drop out of the play for no more obvious reason than to be out of the way. Yet what seems an unconventional and even a capricious movement on the part of this character may become a very reasonable action when we clearly defined dramatic significance. If it be true that she and the Fool are one the shape of each requires no explanation.

Cordelia has sometimes been spoken of as Shakespeare's one perfect woman. But it is worth while noting that Shakespeare has not created one perfect woman. He has no female character without a fault, and even though Cordelia is the tenderest of Shakespeare's creations, there is a touch of inherited waywardness and pride in her composition. She is, after all, her father's daughter. She makes a well-intentioned but necessarily unfortunate mistake in order to check her father in that foolish exhibition of vanity and childishness which constitutes the first act of the play. She grows bold enough to school her father in the moment of his weakness. It was, perhaps, a kindness that seemed cruel, but absolute kindness it always was. Is it not strange, then, that Cordelia should so suddenly desert this father when she knows quite well that as a result of her interference and misery? Is it possible that Cordelia was of a nature so that she could nonchalantly depart from the court at such a time and live happily and contentedly with the King of France in the full consciousness that the father she loved was suffering both mediately and immediately because of certain actions of her own? Cordelia was tender, but she was, on the other hand, courageous to a fault; otherwise how that first opposition to her father's childish whim for winning his little protestations from his daughter? She feels, perhaps, a touch of remorse for her momentary imperiousness, and that feeling awakens in her sympathetic woman's heart a more than redeeming desire to come to the rescue of the old and feeble King. She determines to cleave to her father in his unhappiness as Edgar cleaves to Gloucester; and, as Professor Dowden has pointed out, in her case as with Edgar, "a nobility of nature is disguised in the beggar's rags." To remain openly at the court of her father would be impossible. Not only would it be dangerous to her personally, but, more than this, the infuriated King would refuse to harbor her. She sees that she is now practically an outcast from her home, so she decides to become her father's Fool. In doing this she adopts the only disguise possible. It is the only position that will bring her constantly near the person of the King. It is the most probable disguise that a woman could assume. She puts on her parti-colored jacks and remains at the side of Lear, to shield him, when possible, from the selfish cruelty of her sisters and to watch over him in his dementia when necessary. She does her best to check his growing madness by the sting of bitter speeches and by her caustic irony, even as she has failed to do so by too strict censure and uprightness. Cordelia must certainly recognize the fact that the foolish-minded old King would become a prey to the selfishness of her two sisters, showing that belief clearly enough in her parting speech: "I know you what you are."

And like a sister can meet death to call Your faults as they are named. Love well our father.

To your professed become I commit him; But yet, alas, stood I within his grace I would prefer him to a better place."

It would indeed be strange if Cordelia, the incarnation of sacrificial love and devotion, turning toward the King, her father, as she does, should voluntarily and sympathetically stand aside at such a time and allow his life to end in misery and oppression. Her own sense of duty alone, already so well demonstrated, would not allow it. Cordelia realizes the extent to which she was the cause of Lear's unfortunate position, and she makes one last valiant effort to protect him for the time being, if not finally to save him

*Lord Campbell's "Shakespeare's Legal Acquisitions Considered" (1858).

*For an interesting description of Shakespearean dramas, see *Shakespeare's "Life of Shakespeare," Appendix, page 105-106.*



THEATRES AND ROOF-GARDENS.

Tony Pastor's.

Joe Welch tops the line-up this week, while the others are Doolley and Kent, Duffy, Sawtelle and Duffy, the Brownings, Hiccombe and Frost's Koon Koon, Howard and Linder, Deaver's marionettes, Baker and Lynn, Carson and Willard, De Mure, Lennie McKeever, Collins and Hardt, Bell and Richards, and the vitagraph.

Keith's Union Square.

Vio Irwin and Walter Hawley are the top-liners for the current week. The other numbers are provided by the three Macrills, Roma and Ferguson, George C. Davis, Mlle. Ani, Chevalier Bonaventura, Mignonne Kolin, Edward Warren and Marguerite Hammond, the Carmen Sisters, Stephens and Myers, the biograph and the stereopticon.

Proctor's Fifth Avenue.

A section of the Proctor Stock company offers A Bachelor's Honeymoon and Brown, the Martyr. C. W. Littlefield, Burt and Lillian, John F. Rogers, Madeline Bernard, and the kalatechnoscope hold up the vaudeville end.

Proctor's Twenty-third Street.

A detachment of the Proctor Stock company is seen in The Man from Mexico with Charles M. Day now in the title part. Between acts there are vaudeville interpretations by A. C. Davis, Thurman, and the kalatechnoscope.

Proctor's Palace.

A new division of the Proctor Stock company opened here on Saturday in A Fair Hotel, which is retained as this week's bill. The vaudeville element embraces F. W. Danforth, Harry Furst, Anna T. Rogers, and the kalatechnoscope.

Proctor's 135th Street.

The Widow Radott, seen last week at the Fifth Avenue, is presented by a delegation of the stock company. Rita Williams, Betty Gibson, and the kalatechnoscope furnish the vaudeville numbers.

Weber and Fields.

Weber and Fields' Broadway Music Hall will be opened for the season on Thursday evening, when the stock company will present a new burlesque, Betty Tally, and two new independent attractions. In the company, besides Joe Weber and Lou Fields, are Joe Wolf Hopper, Sam Bernard, Fritz Williams, John T. Kelly, Lee Harrison, George All, Lillian Russell, Fay Thompson, Bessie Maginn, the Hanger Sisters, the Whiting Sisters, and other favorites.

Burt and Seamen's.

This theatre was reopened for the season on Saturday with the following bill, which will run also this week: The Struck Opera company, Jeanne Thorne, Willard Glenn, and Alice Adams, Jack De Witt, Carl Bruno, and Mabel Brown, Forest and Frost, Barry and Halverson, the Southern Dancers, and others. The performance will be reviewed in next week's Mirror.

Cherry Blossom Grove.

Hot Long and Mahone Cotton are the chief attractions this week, while most of the numbers in last week's list are retained.

Paradise Garden.

The Oregonia remains at the head of the list. The Kearsays, the Taylor Sisters, the Kearsays, the Farnes Brothers, Eleanor Falk, Johnson and Dean, and others also hold over.

Floating Roof-Garden.

The steamer Grand Republic continues her cruising trips on river and bay with a vaudeville entertainment on the promenade deck.

THE BURLESQUE HOUSES.

Dewey.—The Bantams provide the week's entertainment, the one introducing the Southern Lads, Bantams and Omega, Robert Mack, Nevada Farrington, Bessie Knapp, and the Mito Four.

London.—Harry Morris' Twentieth Century Bantams are the week's entertainers.

Miner's Eighth Avenue.—The Bohemian Burlesques are among the patrons this week.

Orpheus.—Jeanette Dupre Watson's Oriental Burlesques are diverting the uptowners.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Stinson and Morton were top-liners and stirred up no end of excitement with their extraordinary collection of variegated humor and romance. They were always a hilarious couple and the passing years have served only to furnish added value to their act. They had a big reception and were rewarded with hearty applause. Diana, Bowers and Dixon registered their reputation by hit in their truly fine comedy act, in which there appears some of the best burlesque work that is now going the rounds. It is a turn that one can see numberless times and always thoroughly enjoy, which is saying a great deal. Burt Jordan and Ross Crouch offered a first-rate dancing specialty that made a large impression upon the patrons and earned hearty applause. Barton and Ashley came as usual in their diverting sketch, The Adonis Trio.—Stewart, Sumner, and Stevens made more than good in a rattling, breezy, glib turn that didn't pretend to have any especially coherent plot but proved itself immediately popular with the people. It served to show everyone in all the members of the trio and went with a rush. Carr and Jordan put in their customary success with their tenacious house number, and Mr. Carr's excellent singing scored as it always does. Tassett got away with a big share of the favor in his capital case song, which he gives with uncommon faithfulness in just a-go dialect. Prince Adams and Miss La

Brant came along with an old-fashioned second act, worse off effectively enough but injured by the singularly unfortunate manner in which Adams expounds the story. More reverence for the elementary principles of the English language as it should be spoken would help a lot in this department, and a few of the interpolated bits of alleged comedy might be much better unattempted. Jackson and Douglas had a neat song act. The Vedmars gave a good comic gymnastic act which only needed the deletion of some ancient humor to make it much better. Other cards were the Franklins, the De Muths, Heiman, and the vitagraph. Big business.

KEITH'S UNION SQUARE.—Ranchette topped the ticket in a new arrangement of his always admirable series of impersonations, introducing some very fine scenic embellishments which mark a long jump in the way of improving the working of acts of the sort. The turn is called a "monoprotomata," and it made a pronounced hit, particularly effective being the impersonations of naval officers shown in a handsome setting depicting the bridge of a big battle ship. The elaborateness of the mounting and the beautiful lighting assisted materially in making a winning innovation. Sage Midgely and Gertie Carlisle returned in their kid act, which is just as amusing as ever it was and proved a taking number. Mr. Midgely's quaint study of the absurd school-boy is picturesque and by the dainty beauty of Miss Carlisle and the art with which she executes it. Jordan and Welch got in a predigorous hit in a highly entertaining Hebrew talking and singing specialty that brought forward a fund of new jokes and a line of touching parodies. In the parody line, too, Jack Norworth was immensely popular, while his stories were well received. His stage bearing has greatly improved since his last visit to Keith's, and black-face artists are few now who can rival his effective, easy style, and none of them can equal his capital stage roles and delightfully clear enunciation. Most of his material is brand new, and it was all cordially applauded. The three Reed Brothers presented a rather crude and in no way novel acrobatic turn. The other entertainers were Louis Dwyer in charming singing, Thomas Clifford, Jennings and Alton, Whaley and Otto, Robbins and Trueman, Kit Koster, Frank Emerson, Ed Kline, the biograph and the stereopticon. Business big.

PROCTOR'S 135th STREET.—A section of the Proctor Stock company presented Young Mrs. Winthrop last week. The cast has been strengthened since the preceding week by the addition of George Friend, who gave a faithful performance of Herbert. Ave Vincent was more sympathetic than she had been in Mrs. Winthrop, showing Clara Dickey on stage. Between the play and between the acts vaudeville specialties were given with Percy Walling, Helen Beeson, and John Walsh, the travel views, and the kalatechnoscope.

PROCTOR'S FIFTH AVENUE.—A section of the Proctor Stock company last week presented The Widow Radott and the curtain-raiser, In a Drawing Room. Before the play and between the acts there were vaudeville specialties, including Harry Dawson in a tedious monologue; Kitty Hampshire, a lilted-up comedienne; Matthews and Foley in a discounting singing; Fanny Brunswick in sweet songs; George Burkhart, manipulating coins cleverly, and James Chittell, a tenor, whose songs were received gladly. The views of travel and the ornate kalatechnoscope also ran. Capacity business.

PROCTOR'S TWENTY-THIRD STREET.—A section of the Proctor Stock company presented Ince, in which Helen MacFingery and Helen MacFingery, Mendow Sweet, in which Miss MacFingery appeared for the first time, and added another success to her credit. Vaudeville specialties were given before the play and between the acts. William Morrow, in songs and clever imitations; Louisa Satoru, in songs, and the inevitable kalatechnoscope were seen. Capacity business.

CHERRY BLOSSOM GROVE.—Undoubtedly the most sensational act of the present year was exhibited last week in the local debut of Blanche Sloan, whose amazing performance on the flying rings was of the sort to make the women scream and the men hold their breath in sheer fear that something terrible would happen. Miss Sloan is a little girl, pretty of face and figure, and she doesn't look in the least like the spirit of infidelity during that is here, though, be it known, she is sister to the famous Jockey, Ted and Cash Sloan, and is said to ride on a horse as well as they. Two silver rings were suspended by ropes above the heads of the people in the very middle of the big roof, and the girl, climbing to them, went through a lot of stunts that were thrilling enough. But then came the act. Standing with a foot in each ring, she balanced about each end of a rope, and then, perhaps two or three feet in length, the other ends of the two ropes clamping on the rings, swinging the flying rings until she almost struck the glass ceiling, she suddenly leaped into air and held only by the straps, flew back and forth, head down, over the astonished audience. The effect was electrical, and the fearful silence that followed her leap was succeeded by wild applause when she climbed blithely back to her perch. People began to breathe easier, thinking the thrills were all over, but little Miss Sloan had another one for them. Slipping out of the straps, she placed about her neck a leather loop attached to one ring and then, leaping into air again, she floated over the breathless spectators, hanging only by her neck. They cheered madly when she descended after this second heart-disease trick, and no wonder. She made a terrific hit of the most astounding kind. Bessie Kendall returned to go in the same old way with his irresistible monologue. Emma Carson came back, too, with her deep-toned vocalizing. The new comers were the Glensons in their beautiful dancing, Charles H. Ward in songs, and Lillian Florence with a chorus in the familiar "Wink, Mr. Owl" song. The holdovers were Bessie Winfield, Ernest Hogan, Madge Fox, Hickay and Nelson, Les Balle's Casadonnes, Macart's animals, Marvyn's ballet, and the burlesque, Fun on the Beach, in which William Gould regaled Harry Bulger with pronounced success. Business immense.

PARADISE GARDEN.—The Taylor Sisters made their first appearance here and recorded a favorable impression in a very pretty roller skating act which seemed like a refreshing memory of the glad old days when skates were rife and everybody was crazy about roller skating. The Taylors are dainty girls and their work proved a fetching quantity. The others all held over and included the four Ferraris, the Farnes Brothers, the Kearsays, Stuart, Burt and Burt, Johnson

and Dean, Coleman's dogs and cats, the Yocarys, Eleanor Falk, the Sengalla, the Todd Judge Family, Sparrow and Satsuma. A feature of Satsuma's fine juggling act is the uncommonly tuneful music that accompanies it. Numerous business.

FLOATING ROOF-GARDEN.—The bright moonlight and a good bill caused the steamer Grand Republic to be well patronized. The entertainers were De Forest and Boyd, sketchists; Belle Darling, a pleasing comedienne; Marion Hart, purveyor of popular ballads; Joe Conlon, Irish character comedian; John H. Campbell, singer, and the Burdock Sisters, dancers.

THE BURLESQUE HOUSES.

Dewey.—The City Club, which reopened this house on Aug. 24, remained all last week in the bill reviewed in the last issue of The Mirror.

London.—Chandler's Kings and Queens drew well. They offered an amusing programme, with two burlesques showing May Wallace and John C. Fulton, and an olio presenting Miss Mulvey and Gertie Arlington and Delmon Armata, Coyne and Ardell, and Mr. and Mrs. Harry Bruns.

MINER'S EIGHTH AVENUE.—The Big Sensation Burlesques opened this house for the season, offering two burlesques of fair quality and an olio that introduced Mlle. Stittala, James and Bessie Grundy, Mr. and Mrs. Sherman Coste, Ella Anderson, and Tammie Russell, the Seyons, the Bachelor Sisters, Dave Conroy and Harry Koster, and Farnum and Nelson. Good business.

ORPHEUS.—Slaves of Opium moved uptown in the bill seen a week earlier at the London.

NEWS OF EUROPEAN CITIES.

Harry Houdini writes from Berlin, Aug. 19: "The Wintergarten here opened its regular season on Aug. 18, and the American acts, Adelaide Herrmann, Irene La Tour, Fialke and Simon, and the Sisters Macarti, scored. Madame Herrmann did well, despite the fact that she was unable to put up her scenery brought along from America, and the directors are having a special act of scenery made to match her magnificent stage settings. Irene La Tour made a decided hit. In the biograph they have a picture of the tearing down of the Star Theatre, New York, also a scene of the Pan-American Exhibition, enough to give wandering Americans a home-sick feeling. At Budapest, the six colored Amazon Guards are doing well, also La Maer, the American wire walker. T. Nelson Downs is booked for a return at the Wintergarten in March. His home manager of Baharat, has arrived in Berlin. He is the American hypnotist over here, as he can book any act he chooses to propose to the German managers, and he does not wait to be announced. He simply pushes past the astonished door watchers, and coolly announces himself. He is the sole manager of Chung Ling Foo. He is told that he is bringing out a new Arabian sorcerer that will show the civilized world a few things out of the ordinary. A wonderful troupe of acrobats are at the Apollo Theatre, Berlin. The Georgitties. They do with their hands what most acrobats do on their feet, as in some of their acts they light on their hands instead of their feet. It seems impossible for the tricks to be accomplished, and if the boys were older or could get permission to work in America, they would certainly be a revelation. As it is, the two young members of the troupe are under sixteen, and that beats them. They possibly may come to America in 1902 when the boys are of age. At the Farnham Reception there is billed a lady, Transchen Hengsburt, who does a Cherry Blossom act. She is really a farmer's daughter. Some one told her that she could do a concrete act, and she has been practicing for some time, and she is in all over. Her name alone is a draw. Her act is billed to open in Karlsruhe on Aug. 18.

JOHN W. VOGEL'S MINSTRELS OPEN.

The third annual tour of John W. Vogel's Minstrels was inaugurated at Newark, Ohio, on Aug. 25. The first part setting, the Diamond Grotes, is said to be the handsomest ever used by a minstrel organization. The singing contingent comprises Charles Robert Wood, Harry Lightman, Percy Reed, John P. Moore, Grant Mackley, and Thomas Merrick, while Bert and Fanny Leighton, Charles Gano, and Arthur Hight furnish the fun on the ends. The olio offers Lillian Leighton and Leighton, Arthur Hight, Don Gordon, McCoy and Gano, and the O'Brien Family. The street parade is one of the novel features. Two innovations, run by Manager Vogel and Arthur Hight, head the parade and create much excitement. A few stands will be made in the Central States and the company will then come East and will be seen at one of the Broadway theatres about the holidays.

KITTY MITCHELL HAS A TITLE.

From the delectable town of Chicago cometh a pretty story that goes to show that Kitty Mitchell, the Lady Graceful of Vaudeville, has also the right to call herself Lady Fairfax. This is the way the Chicago Dispatch tells about it: "A bank clerk in New York, Albert Fairfax, who is investigating the ancestors from whom he recently received the title of Baron Fairfax and the name in Virginia, informed Miss Mitchell all that she is a direct descendant and will come in for a share of the estate. In 1722 Lord William Fairfax married Sally Curran, who lived George Washington. He founded the family in Calverton County, Va. Robert, his son, was the great-grandfather of Kitty Mitchell, for her mother is a direct descendant of Abraham Brown, with whom Kitty Fairfax, his daughter, eloped."

FANNY FIELDS' LONDON SUCCESS.

Recent advice from London point conclusively to the genuine success achieved there by Fanny Fields, who has just been re-engaged at the Grand and Grand music halls for the month of September. This makes her London engagement a season of twenty consecutive weeks at these West End halls, where she has been the feature of the programme. Her success has been unparalleled, and she has just signed contracts to star in the leading tours of the British Isles and throughout Europe for the next two years to come.

VAUDEVILLE NOTINGS.

A. J. Hicks has stayed with Fred Hallen and Mollie Fuller to assist them in their new sketch, The Sleep Walker. Truly Sketchy will feature "The Revolving Light" as her second act for the season. Arthur and Weaver have arrived in Europe and begun their European tour at the Scala, Milan, on Aug. 21. For a month's engagement. Theodore Brown, who made a success with his sketch, A Girl of Night, recently at the Devereux Theatre, will open at Keith's, New York, on Oct. 7. Harry L. De Witt, returned from the Pacific Coast, where his European engagements at Spring Grove Park, Rockland, O., this week. Joe Palmer and William O. Johnson, both late of the Casino Comedy Four, have combined and are now introducing a novelty in a skit and talking act. Bryce and Ballard have made a decided hit in their act and are now playing over the East circuit. Stella Treacy, the little Australian comedienne, is booked for Toledo next week, with Rochester, Detroit and Kalamazoo, Mich. One Frank McMillan, of New Orleans, created considerable excitement in the lobby of the Fifth Avenue Theatre one night last week by appearing in an independent condition and striving to make some audience. He was obviously cheered by a policeman, who carried him to the Thirtieth Street police station. George Thibault was taken ill and could not appear on Aug. 25 at the Avenue Theatre. He is, however, better, after appearing with Mollie Fuller in their sketch, and will appear on the 26th.

place on the bill in his single specialty, which he has not done for several years, and met with much success.

Frank Whitman, the dancing violinist, has just closed his tour with a visit to Mount Vernon, Mich., and is now at his home, Reading, Pa.

A big hit is predicted to the Southern Lads with The Bantams. The acts of Charles A. Linton, who is armed, are said to be the best of the season. With his act, Linton has a new and original work, including playing, and mathematics. Among the acts with The Bantams are Bantams and Omega, Robert Mack, Nevada Farrington, Bessie Knapp, and the Mito Four. Sam De Vries writes that his new country and effects in America's act have been such a success that he will add three more transparent ones, doing away with the two dance and substituting a new illusion. Anna plays the Casino, San Francisco, these weeks before returning to the East.

Charles Leonard Fletcher introduced a new impersonation of Admiral Schuler at the Mammoth Temple, Chicago, last week, which was received with great favor owing to the especially lifelike make-up and lively action. Mr. Fletcher is playing a return engagement at the Chicago Theatre, September, this week.

Will H. Murphy and Blanche Nichols have just returned from the Orpheum circuit, where they were featured for four weeks at San Francisco and Los Angeles in The Kidnapped Girl. The trip was a great success, and this clever act team are now with Tony Pastor's co., opening on the Casino circuit.

Stewart Murray has written a sketch of the Colonial period of about the time of 1800, entitled Bought and Sold, and has secured Beatrice Golden to interpret it with him the coming season, opening on Sept. 15.

The Two Nodas have been traveling through the Western and Southern country for the past six months, and their act has been received with favor. They will shortly appear in New York City.

Mr. and Mrs. James Adams, in That Awful Kid, were at Meyer's Place, Ocean City, N. J., last week.

A dinner "a la maitre" was given in honor of Mr. and Mrs. Will H. Fox by the Whitney Brothers in London on Aug. 25.

James W. Dalton, of Dalton and Lewis, writes: "I am not James Dalton, of Dalton Brothers, now Dalton and Doyle, and to avoid all mistakes in correspondence, etc., I shall be known hereafter as James W. Dalton."

Reynaud Warner left London on Aug. 25 on the steamship "Malindi," in company with Mr. Stoll, general manager of the London and night cinema in England, the largest theatrical circuit in the world, owning and controlling twenty-two vaudeville houses in London, including the new Hippodrome in London.

Some much money got away with Don McAvoy's purse while the comedian was rehearsing at the New York. There were several dollars in the purse, and Mr. McAvoy asked the police to try to find it.

William Leeman, of the Domino Brothers, has returned to his home at Hamilton, O., after an absence of twenty-four months in Europe.

Nearly a day passed without daily newspaper stories of new Western vaudeville comedians. It is of the game were to come true there would hardly be theatre enough in the world to make up the circuit described.

The regular annual announcement of the possibility of keeping open the New York Grand Opera all winter was made last week, but probably will be realized in more than it has been in other years.

Ted D. Martin left London for New York on Saturday.

Seats for the opening performance at Weber and Fields' Theatre, on Thursday evening, at another at the theatre on Aug. 20. Dr. West Hopper, Fritz Williams, John T. Kelly, Lee Harrison, Sam Bernard, and Edgar Smith were the auctioneers. High prices were realized.

Joe Matthews, after playing a special two weeks' engagement at Perth, Scotland, Chicago, made a ten days' visit to friends in New York City, and has returned to Chicago to open at the Grand Park, where she is featured. Miss Matthews, while in New York, arranged for bookings in the East and will open at New York's New Haven on Oct. 1.

The Four Musical College made such a success during their engagement at the Auditorium Pier, Atlantic City, last week that Manager Decker has arranged to hold them over this week. The College will be one of the features of Hight's Comedienne this season.

The St. Louis "Star" of Aug. 15 devoted a special article to the situation in Hawthorn, telling the romantic story of their stage debut.

William Jerome is trying to organize an association of song writers for mutual benefit and protection.

Max A. Witt, composer of the successful play song, "The North and the South," has issued another, also titled "The North and the South," and it tells the story of "Lovers' Lane."

The Musical Jamboree closed last week a successful run of three months at Shea's, Buffalo, changing their programme weekly. They opened with Howard and Bessie's act, at Syracuse 2, and are booked for forty weeks, after which they will leave for Europe.

BUSINESS NOTES.

Joe Cowgill, who recently produced the clever sketch, The Girl Next Door, warns managers that any infringement of his rights in the way of production of this sketch will be promptly followed by legal action.

The free street exposition Oct. 1 to 5 at Hamdahl, Mo., is advertising for unique street attractions.

Out's phone in New York City are recognized headquarters for dramatic, opera and vaudeville artists while in the metropolis.

FAIRS AND CARNIVALS.

The Street Fair, under the management of the Alton, Ill., Commercial Club, closed Aug. 24, and about 10,000 people are estimated to have attended during the week. The Casino Comedy Company, that exhibited the paid attractions, had good business.

Baker City, Ore., will hold a street fair and carnival Sept. 2-7. The officers of the fair are George L. Baker, superintendent; P. Mancho, treasurer, and W. A. Larson, secretary.

There is to be a wheat jubilee at Wellington, Kan., Sept. 20-25. J. W. Moody is head of the committee in charge of the affair. He has already engaged a number of good attractions to appear in the midway during the carnival.

Rebels, Wis., Intimate Fair Aug. 20-25 was attended by a large crowd. The fair was a success, and the attractions were a vaudeville performance that included Harry and Gertie Nichols, trick bicycle riders; Holloway Brothers, tumblers; the Glens, acrobats; the Four Johnsons, tumblers; Ole and his band which were performed, and the "Giant Giant" act. The fair was a success, and the attractions were a vaudeville performance that included Harry and Gertie Nichols, trick bicycle riders; Holloway Brothers, tumblers; the Glens, acrobats; the Four Johnsons, tumblers; Ole and his band which were performed, and the "Giant Giant" act.

The Harvey, Kan., County Fair will open Sept. 24 for four days. There will be an agricultural and art display. As the fair is widely advertised a big crowd is expected.

There is to be a street fair and carnival at Boise, Idaho, Sept. 9-12.

The forty-fifth annual Rush County, Ind., Fair opened Aug. 27 with many strong attractions.

The Erie held their annual street fair at Springfield, Mo., Sept. 2-7, and the preparations, now in progress, promise to eclipse all previous efforts.

Preparations are being made on a large scale for the Wichita, Kan., Fall County Fair, Oct. 6 to 10, and from present indications it will surpass the highly successful one of former years.

The Cortland, N. Y., County Fair, Aug. 27-30, was a record breaker. Over 25,000 attended some days.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Following the White Rat's week of success at Music Hall the programme will include 2-7 the Five Horses, the American Four, the Three Poles, Charles Warren and Anna Caldwell, Joe Harrison, the Casino Comedy Company, the American Ward and Margaret, William H. Reed, the Bantams, Louis Adams, Williams and Williams, Maxwell and Kennedy, Miss Bessie, and the vitagraph.—Keith's will also have a strong 2-7, including Harry Hight, Gertie Carlisle, who were such favorites in Little Red Riding Hood; Jack Norworth, Louisa Dwyer, Frank and Gladys, Margaret Scott, Russell and Bessie, John T. Kelly, and the biograph.—The Boston Herald, on, will play the first Boston comedy act of the season at the Harvard Athleteum 2-7, making a special feature of its burlesque. Under two engagements at the Avenue 2-7 the Little Hangers are seen with their budget of new songs between the legs of the comedy.—James H. Brown will have his Dainty Fanny Burlesques at the Palace 2-7, and in the city will appear Mlle. La Tour, Van Johnson and the Glensons, Fred Wyckoff, Merna and Knapp, and Curran and Conroy. The latter will have a strong vaudeville bill 2-7 to attract the theatre goers to come to Boston on Labor Day.—The other acts are nearing the end of their respective seasons, but the vaudeville element is still very attractive.—James H. Brown will have his Dainty Fanny Burlesques at the Palace 2-7, and in the city will appear Mlle. La Tour, Van Johnson and the Glensons, Fred Wyckoff, Merna and Knapp, and Curran and Conroy. The latter will have a strong vaudeville bill 2-7 to attract the theatre goers to come to Boston on Labor Day.—The other acts are nearing the end of their respective seasons, but the vaudeville element is still very attractive.—James H. Brown will have his Dainty Fanny Burlesques at the Palace 2-7, and in the city will appear Mlle. 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JAMES M. BROPHY

LEADS.

Just returned from a successful starring engagement at Delasco and Thall's Theatre, San Francisco.

AT LIBERTY.

Rossmore Hotel or Actors' Society, New York.

THE BROOKLYN STAGE.

SATURDAY, Aug. 31.

The close of the new season's first week finds six houses open in this order: The Unique, Park, Bijou, Star, Columbia and Gayety, to which on Labor Day will be added the Montauk, Grand Opera House, Orpheum, Hyde and Bohman's, Payton, Criterion, and Lyceum. On Sept. 7 the Novelty falls in line with its change of policy as a burlesque resort, and one week later the reconstructed Williams' Music Hall, renamed the Gotham Theatre, starts its career as a stock house, with two performances a day. Nothing definite is yet announced concerning the Amphion, but Monday, Oct. 14, is positively fixed as the time of its opening for the new Poly Theatre, at Graham Avenue and Deberolles Street, which is by far the most ornate and ambitious in design of the several places of amusement yet constructed by Hyde and Bohman, who are to devote their latest acquisition to two seasons of vaudeville a day, after the plan of the original theatre in Adams Street.

The first note of 1901-02's town's campaign was sounded at the Unique, on Grand Street, with Watson's Oriental Burlesquers, on Saturday, Aug. 24. They made place the coming week for Rhea's Barton's Gaiety Girls.

The Bijou began its ninth season, and second under control of Hyde and Bohman, on Monday night with The Cherry Pickers. The opening business was large, but sagged after the middle of the week. The giving of daily matinees after Monday was commenced with this attraction, which is followed by The White Slave. Nick Norton, the oldest in point of service of Hyde and Bohman's many lieutenants, is the resident manager here this season and is assisted by the capable box-office staff of last year. The Bijou has been thoroughly cleaned, brightened up, and is in excellent shape. Mr. Norton's headquarters will be at the central office of Hyde and Bohman, in the Park Theatre Building.

Mrs. Spooner's second season at the Park began Monday afternoon with Thoroughbred, which gives place to Blue Jeans, further mention of which will be found on another page.

Manager William L. Blumel threw the Star open for the Monday matinee to a phenomenal attendance, that continued all the week. Rose Hydel's London Belles began their new season at the same time. The good features comprised the rendering of "Love Me, Liza," by Miss Hydel and chorus, and the acts of James A. La Caze, an exceptionally clever juggler, and the two marvelous Dunhams. The Victoria Burlesquers are the card for Labor Day week.

Manager Wells, now in control at the Columbia, gives start to the eleventh season of that place this (Saturday) afternoon with the introductory performance in this borough of the Henry Greenwall Stock in The Great Ruby, which is to make place Sept. 9 for Under Two Flags.

To-night (Aug. 31) Manager Bennett Wilson places the Gayety in line with a production on popular lines of Sporting Life, which is just suited to the tastes of the Gayety contingent, who will next be afforded a view of One of the Braves.

The Brighton Beach Music Hall evinces no diminution of interest either as to attractions offered or patronage drawn, which, to the surprise of all, remains at capacity figures nightly, and of a size in the day time that would alone afford a neat profit. The eleventh week's roster has Monroe, Mack and Lawrence, who scored to a screaming extent. Louise Brebner sang a good selection of songs in a voice powerful, but without sweetness. Julia Kingsley and Nelson Lewis were seen in a playlet that they acted acceptably. The Andalusians won hearty approval for a finished recital of songs, mostly of a religious atmosphere. Elaneta danced cleverly. Sydney Grant's impersonations won hearty applause. The Davenport Brothers gave their act, unchanged for innumerable moons. Manager Grover's next olio has Williams and Walker, the Sisters Hawthorne, and others. Jefferson De Mottelle has an sterling production of A Royal Rogue at the Manhattan Beach Theatre merited a better patronage than was accorded. Beginning Sept. 3 there will be a season of vaudeville, the outcome of which will be watched with interest.

The Pan-American Girl ends the regular season at Bergen Beach on Sunday night. The coveted "centennial" was reached the middle of the current week, when ten souvenir calendars in hammered silver frames were distributed.

Pain's Twenty-third Annual Fire Carnival, postponed from Saturday night last owing to inclement weather, came off in great shape on Aug. 28. All of the seats in the vast inclosure were filled, and hundreds viewed the spectacle from the outside. The attendance exceeded by far all previous records. The season of the Pain fireworks will last until past the middle of September.

For the first time in the film regime of management, dating back to Feb. 15, 1898, a complete list of billing for eighteen weeks, with the order of presentation and dates positively fixed, is announced concerning the Montauk, where William Collier is seen in On the Quiet for Labor Day week, Francis Wilson and The Stroullers following, with Flora coming after.

For next week the Grand Opera House has One of the Braves, the Payton shows Secret Service, the Criterion on On and On, and both the Orpheum and Hyde and Bohman's put up good exhibits of vaudeville.

JUSTICE PAIR.

IN OTHER CITIES.

(Received too late for classification.)

COLUMBUS.

Caught in the Web played to crowded houses at the High Street Theatre Aug. 25-26. The play is very sensational, and was received with enthusiasm. The cast is composed of: Al. G. Field, who was the big star. It proved a pleasant surprise and surprised in every way the attractions usually seen in popular priced houses. The story was very interesting and was admirably interpreted by a competent cast. William L. Roberts and Olive Marie deserve special mention. Crowded houses were the rule. Two Little Walls 25-21.

The season at the Southern opened with Al. G. Field's Minstrels. The packed houses greeted the attraction and were treated to an unusually good musical show. The first part is called A Day and a Night at the Pan-American Exposition, and consists of a series that is a good reproduction of the buildings as they appear at Buffalo. The scene is brilliantly illuminated by electric lights, and a cast of over fifty members in gorgeous costumes combine to make a very effective scene.

The season began a week's engagement 28, and did not fulfill expectations. The entire cast was in need of rehearsal and in no condition to do the musical comedy justice. Rehearsals were immediately called and the performance will be greatly improved before the engagement is finished. Notwithstanding near support hits were given by Herbert Carthorne, Edward J. Stanford, and George H. Broderick. R. D. Marston and Odette Tyler 24. The season at the Grand opened with The Star Burlesque to good business 25-28. The audience was well pleased. A Thoroughbred Tramp 25-21. The Keystone Dramatic Co. presented Charity Run to fair business at Monroe Park 25-21.

Barlow Brothers' Minstrels appeared at Oleanthus Park 25-31, and proved to be a mixture of some good and some very bad features. Business was good. John W. Vogel's Minstrels are rehearsing here day and night.

Larry Diamond, the minstrel, who was a member of Al. G. Field's Co., was taken ill on the opening night at Upper Sandusky, O., and was removed to St. Francis' Hospital in this city, where he is now undergoing treatment. W. W. PROSSER.

LOUISVILLE.

Al. G. Field's Minstrels opened Macaulay's for the season Aug. 28, 29, giving an up-to-date entertainment. Hosen Prosser, a Louisville man, scored a hit. The house has been renovated during the summer and presents a bright appearance. Minors Miles continues as treasurer and "Duck" McKelney officiates at the door. Professor Schmidt will be leader of the orchestra.

Manager C. D. Shaw offered the patrons of the Avenue for the second week of the season The Heart of Chicago, that drew to the capacity of the house throughout the week. The co. is a capable one and pleased. There will be no changes in the house force at the Avenue. The necessary renovations have been done during the summer, and with a first-class booking, it is reasonable to believe that the season will be a prosperous one. The Eleventh Hour Sept. 7.

The event of the week was the triennial convocation of the Knights Templars of America, who took possession of the city 27 and held it until 30. The parade, excursions on the river, concerts given by various bands, particularly the one by the Marine Band from Washington, the competitive drill, award of prizes, speeches by the different commanders and the lavishly hospitable treatment by the residents of the city, were notable features of what was a notable affair. On all sides were heard expressions of praise for the successful manner in which the Masons of Kentucky conducted this very large event. Managers Macaulay and McKelney are prominent members of the order and entertained many visiting professionals. CHARLES D. CLARKE.

SEATTLE.

The preliminary season at the Third Avenue was opened very successfully by an elaborate production of The City of New York Aug. 18-24, presented by Managers Russell and Drew's Co. Besides many old favorites there were some new members in the cast, including Gertrude Humphreys and Margie Newman, a Seattle girl, who was given a hearty welcome upon her appearance. George M. Hayes, R. E. French, Louise Carter, and Eva Earle French were prominent in the cast and did their usual conscientious work. A deep curtain, directed by Grace Wisnahr, at present in this city, was a feature. On the opening night hundreds were turned away and business was large all week. Dewey, the Hero of Manila, with the Indian Guard, will probably be without a week after, if they return the compliment. Many old friends and enemies in these two hands renewed old acquaintances.

RODNEY D. WHITE.

ARENA.

CANTON, ILL.—Gentry Brothers' Dog and Pony Show Aug. 21; large crowds; good performance. Gullamer Brothers and Schuman's Circus 27.

BRANDSTOWN, ILL.—Collinger Brothers and Sherman's Circus Aug. 21; crowded tents; fair performance.

KALAMAZOO, MICH.—Forepaugh and Sells Brothers' Circus Aug. 25; large crowds pleased.

COLDWATER, MICH.—Forepaugh and Sells Brothers' Circus 22; good business and show.

FAIRBURN, ILL.—City's Circus Aug. 25; poor business and performance.

TARENTUM, PA.—Lowrey Brothers' Circus Aug. 25; packed tents; pleased crowds.

BUFFALO, N. Y.—Buffalo Bill and his great Wild West Show opened Aug. 25 opposite the Exposition Grounds, and in conjunction with most of the midway showmen gave a parade on the Exposition grounds that drew an immense crowd. His new feature, the Warriors of the World, from the fields of South Africa and elsewhere, was as popular as the old familiar Rough Riders. The stage and capture of John T. and his crew, and the scale.

Anna Oakley, Johnny Baker, and Colonel Cody in their shooting exhibitions were strong features. On the day of arrival the camp was visited by the big body of Indians from the Oklahoma Indian Congress at the Pan-American, and the Wild West showmen made a present to each of the visitors. Colonel Cody put in one hundred and fifty silver dollars for the visiting braves. Some day soon the return visit will be made, and the Indian Congress will probably be without a week after, if they return the compliment. Many old friends and enemies in these two hands renewed old acquaintances.

PETERSBURG, ILL.—Pawnee Bill's Wild West Aug. 18; big crowd; fair show. Schuman Brothers' Circus 19; attendance fair; performance poor.

MILTON, PA.—Welsh Brothers' Circus Aug. 26; big business; show larger and better than ever.

CLARKSBURG, W. VA.—John W. Sparks' Circus Aug. 20; fair performance; small crowd. Buffalo Bill's Wild West 12.

URBANA, O.—The Stage Dog and Pony Show gave two good performances of horses Aug. 27. Clarence Reed, of Urbana, joined the band here.

BARRE, VT.—Walter L. Main's Circus Aug. 22; large business; good performance. Through the courtesy of Mr. Main, who is a member of the Mystic Shrine, that order here attended in a body in the evening.

LOGANSPORT, IND.—Buffalo Bill's Wild West Aug. 20 played large crowds.

BENNINGTON, VT.—Walter L. Main's Circus Aug. 17, to about 8,000 people; good performance. Note: A trick horse, called a "mule," broke his legs.

OAKLAND, CAL.—Rindling Brothers' Circus Aug. 24; immense business; performance best seen here in years.

SOUTH BEND, IND.—Forepaugh and Sells Brothers' Circus to two immense crowds Aug. 24; excellent performance. Many spectators, including daring bicycle ride down a high ladder and a thrilling spectacle act on a spiral tower, were presented, but the best feature was Professor Woodward's performing seals and sea lions. Their equal has never been seen in this city.

TICORONEROGA, N. Y.—Sig. Saxe's Circus Aug. 28; packed tents; fair performance.

SIOUX CITY, IA.—Morris and Rowe's Dog and Pony Show is meeting with good patronage; excellent show.

SIOUX FALLS, S. D.—Morris and Rowe's Trained Animal Show Aug. 28; capacity crowds pleased.

NOTES.

Doctor Hensley, the artist's surgeon, of Duluth, Minn., who is in charge of the Miller, the stage-burger with Pawnee Bill's Wild West Show whose severe injury at artillery practice during a performance was reported last week, states that his patient's condition will be but slightly improved, but that he will lose part of his right hand. He has received excellent treatment at Flinley Hospital.

DATES AHEAD.

(Received too late for classification.)

A ROYAL PRISONER (Wm. F. Rindler, mgr.): Rochester, N. Y., Sept. 9-11, Syracuse 12-14.

ALAN STOCK (Lester Layburns): York, Pa., Sept. 9-14.

AMERICAN BURLESQUERS: New York City Sept. 2-14, Brooklyn N. Y. 15-21.

DE LEON COMEDIANS (McGill and Shipman, mgrs.): Mansfield, O., Sept. 9-14, St. Mary's 15-21.

DE WOODS, CHESTER (G. Walters, mgr.): Elizabeth, N. J., Sept. 2-7, Red Bank 8-14, Poughkeepsie, N. Y. 15-21.

HERALD SQUARE OPERA (F. T. Kietzing, mgr.): New York City Sept. 2-14.

KIDNAPPED IN NEW YORK (Barney Gilmore): Scranton, Pa., Sept. 2-4.

LYONS-HEALY DRAMATIC (M. E. Williams, mgr.): Elmira, N. Y., Sept. 2-7, Hamletville 8-14.

OLD KALAMAZOO (Wm. F. Rindler, mgr.): Hamletville, Ind., Sept. 4, Michigan City 5, Allamans.



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Marie 36, Escanaba 37, Iron River 38, Houghton 39, Ishpeming 40, Ontonagon 41, Mackinac Island 42, Mackinaw 43, Charlevoix 44, Emmet 45, Benzie 46, Leelanau 47, Manistowick 48, Cheboygan 49, Charlevoix 50, Emmet 51, Benzie 52, Leelanau 53, Manistowick 54, Cheboygan 55, Charlevoix 56, Emmet 57, Benzie 58, Leelanau 59, Manistowick 60, Cheboygan 61, Charlevoix 62, Emmet 63, Benzie 64, Leelanau 65, Manistowick 66, Cheboygan 67, Charlevoix 68, Emmet 69, Benzie 70, Leelanau 71, Manistowick 72, Cheboygan 73, Charlevoix 74, Emmet 75, Benzie 76, Leelanau 77, Manistowick 78, Cheboygan 79, Charlevoix 80, Emmet 81, Benzie 82, Leelanau 83, Manistowick 84, Cheboygan 85, Charlevoix 86, Emmet 87, Benzie 88, Leelanau 89, Manistowick 90, Cheboygan 91, Charlevoix 92, Emmet 93, Benzie 94, Leelanau 95, Manistowick 96, Cheboygan 97, Charlevoix 98, Emmet 99, Benzie 100, Leelanau 101, Manistowick 102, Cheboygan 103, Charlevoix 104, Emmet 105, Benzie 106, Leelanau 107, Manistowick 108, Cheboygan 109, 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